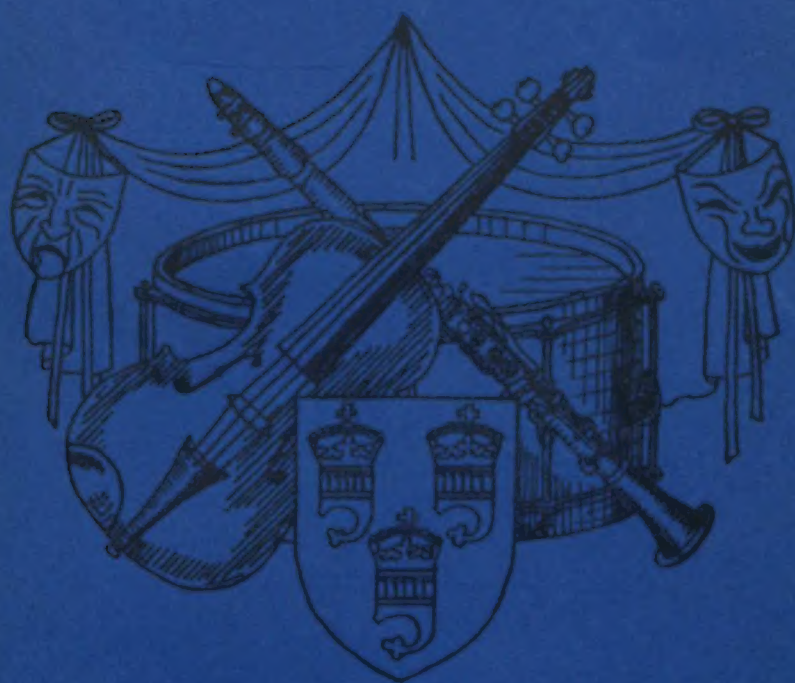


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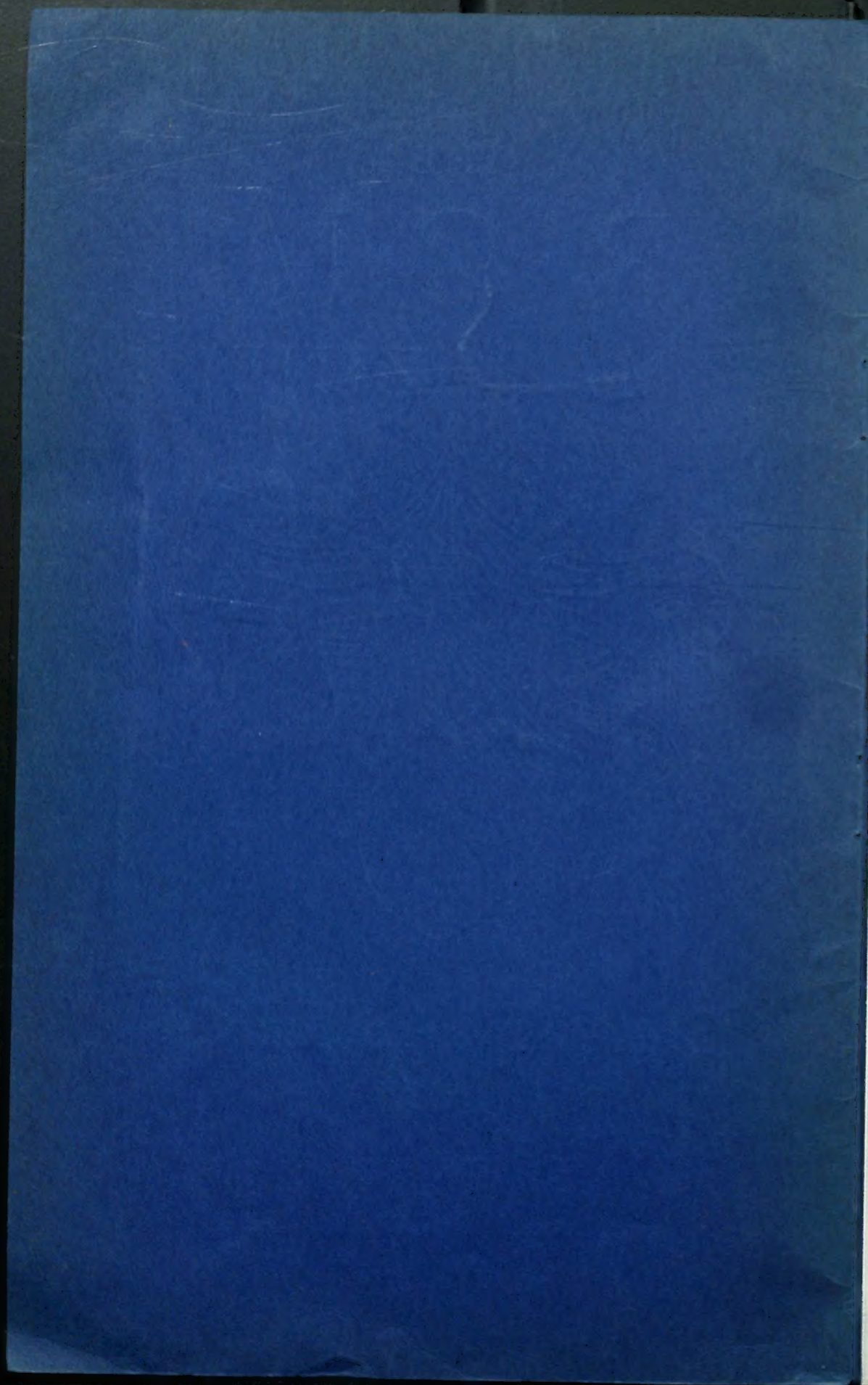


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1960

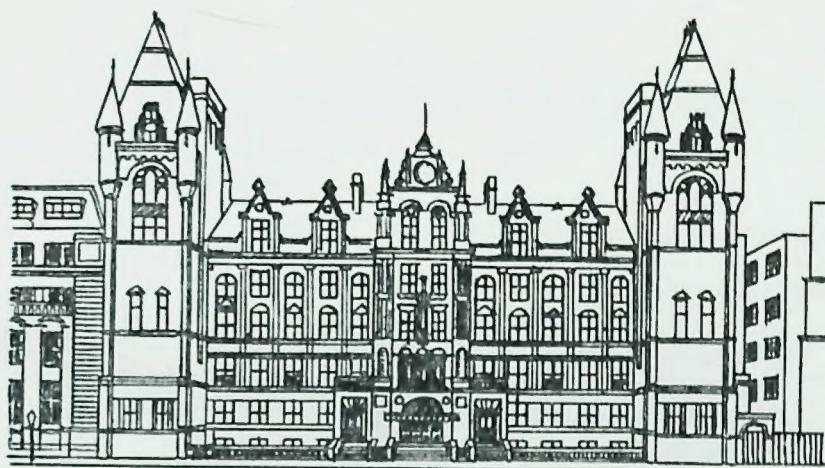
VOL. LVI

No. 3

WELCOME TO KEITH FALKNER



THE R.C.M. MAGAZINE



Gillian Ashby

THE OFFICIAL JOURNAL OF THE
ROYAL COLLEGE OF MUSIC UNION

"The Letter killeth, but the Spirit giveth Life"

VOLUME LVI. No. 3

OCTOBER, 1960

THE R.C.M. MAGAZINE

VOLUME LVI

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KEITH FALKNER

Born	1900
New College Choir	1909
Perse School, Cambridge	1913
R.N.A.S.	...	...	...	...	1917
R.C.M. Scholar	...	...	...	...	1920
St. Paul's Cathedral	...	...	...	...	1921
A.R.C.M.	...	...	...	...	1923
General Profession	...	...	...	...	1925
R.A.F.	...	...	...	...	1939
Music Officer, British Council, Rome	...	...	...	...	1946
Professor, Cornell University, U.S.A.	...	...	...	...	1950
F.R.C.M.	...	...	...	...	1957
R.C.M. Director	...	...	...	...	1960

THERE was an outsize red-headed choir boy among those who waited in the practice room at New College one day in 1909 for the coming of the formidable Dr. H. P. Allen: perhaps in some trepidation as to the kind of mood in which their well-loved but also well-feared organist would find himself. Whatever the mood, there was always plenty to learn, for the New College Choir at that time had an enormous repertoire, and their reputation was indeed enviable. In their congregation at Evensong on Fridays (when the Service was unaccompanied) were usually people like Robert Bridges, who regularly walked down the four miles from his home at Boar's Hill to attend the Service.

I'm sure our new Director would agree that his four years at New College paved the way for his remarkable career, and that Sir Hugh Allen began the lessons which he has absorbed in so many different ways since, enabling him to serve his country as airman, administrator and artistic ambassador, and the art of music as singer, teacher, pianist, coach and conductor. In addition to all this, he has distinguished himself in many fields of sport.

Our sixth Director is breaking tradition in many ways. He is the first who has had the tough experience of years spent in the very busy career of a popular singer, and so has nothing to learn about the concert world in this country. He is the first who comes to us from abroad, having spent the last ten years not only as a Professor in one of the great American universities, but in close touch with the hectic professional life of the United States. In Rome he knew well all the leading composers and executants: in the Royal Air Force and in the Royal Naval Air Service he had a long and close contact with non-musical humanity which many musicians would envy.

One of the most respected figures in British Music, his appointment as Director was widely approved. The late Ralph Vaughan Williams, who had a short time before enormously enjoyed an extended lecture tour of the U.S.A., initiated and organized by Mr. Falkner, had expressed the keenest hope that he would accept the post.

His actual initiation, occurring quietly one Monday morning in the middle of the Summer Term, bodes well for the continuity of all that is best in College life, but anyone who knows him will not assume from this that there will be no changes.

Everyone connected with College will have a very special feeling of welcome for Keith Falkner, A.R.C.M., F.R.C.M., and complete confidence that he will worthily uphold the tradition of an office which has been graced by some very distinguished men.

ADRIAN C. BOULT.

KEITH FALKNER AT CORNELL

1950 — 1960

EARLY in 1950 the Department of Music of Cornell University decided to add to its staff a Professor of vocal music. Through a series of fortunate circumstances, and with the mediation of Dr. Serge Koussevitzky and Professor Archibald Davison, we were able to bring Keith Falkner to Ithaca. He was appointed Visiting Professor of music in July of 1950. Cornell had never before had a voice teacher on its regular staff and the new venture was regarded with misgivings by some. But the experiment very quickly proved itself a success. In 1952 Mr. Falkner became Associate Professor and in 1958 full Professor. We now with sadness bid him farewell—or, let us more hopefully say, *au revoir*—as he leaves us to take up his duties as Director of The Royal College of Music.

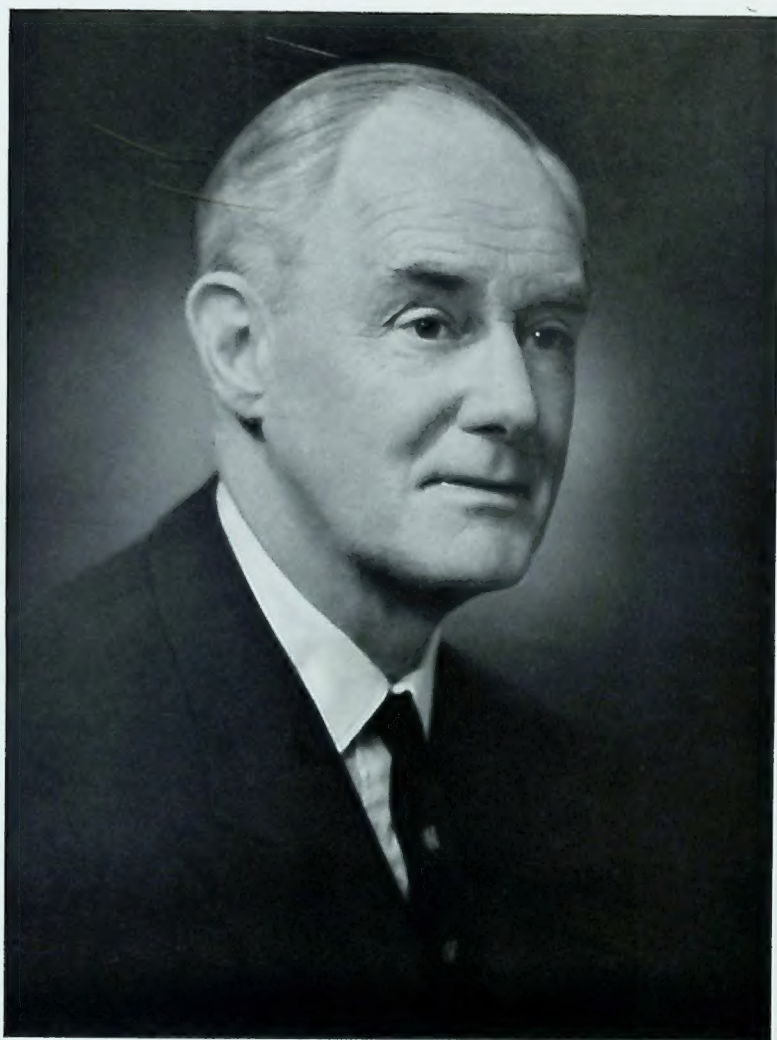
It is neither possible nor desirable to list here all the contributions Mr. Falkner has made to music at Cornell. He organized or coached performances of operas and similar productions to a degree never before known in our department. Gilbert and Sullivan, of course (there is an extremely active Savoyard Club at Cornell); but also Menotti's *Amahl*, Vaughan Williams's *Riders to the Sea*, Locke's masque *Cupid and Death*, Purcell's "Masque of Night" from *The Fairy Queen*, Britten's *Noye's Fludde*, and many others. In all these was evident not only Mr. Falkner's musicianship but also his extraordinary ability — reinforced by his own example — to make people work hard and stay happy while doing so.

His own performances stand out unforgettably: his reading of the narrative in Honegger's *King David*, his singing of Schumann's *Dichterliebe* cycle with John Hunt, of the Christus in Bach's *St. Matthew Passion*, and many, many more.

Mr. Falkner launched the *Cornell Music Review* and was its editor for three years. It was owing to him also that we had the privilege of receiving Ralph Vaughan Williams as guest professor, conductor, and lecturer in the Autumn Term of 1954.

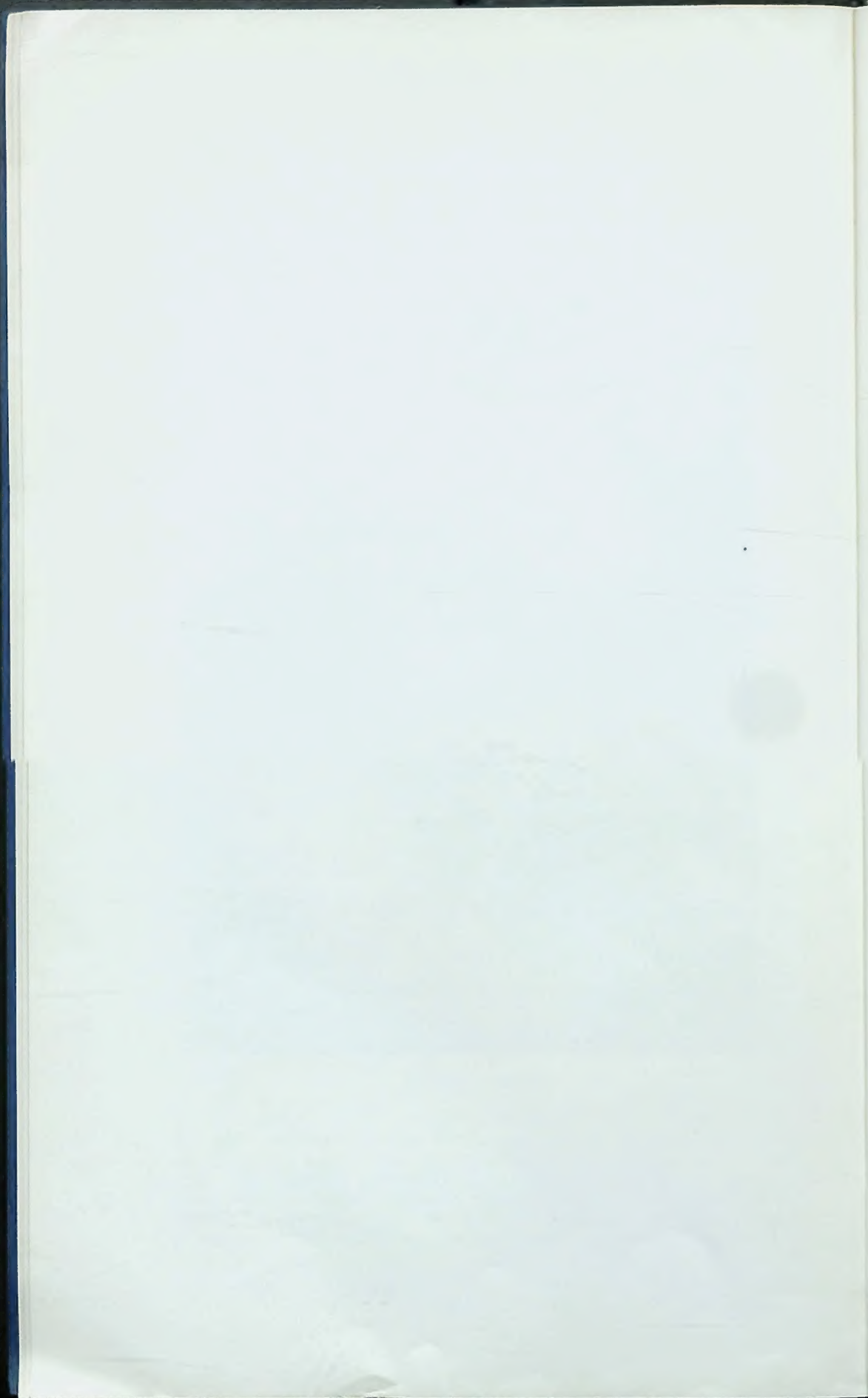
One of Mr. Falkner's first acts after coming to Cornell was to organize a Commonwealth cricket club from among students and faculty in the University. This group, I understand, had some difficulty in finding other teams in the United States against whom to play. There was one match, if that is the correct term, against the United Nations. (Fortunately, the line-up "Commonwealth versus United Nations" had no political significance.) I remember the event, not because I was present, but because Keith came out to Skaneateles Lake for one of our long walking tours the very next day — and this was the only time within memory that at the end of twenty miles of walking he was more completely exhausted than I was. On such occasions the only way to keep up with him was to get him well tired out the day before.

The ties that have grown up in these ten years of our association — ties of professional respect and personal affection — are not easy to break. Not every Music Department has the good fortune to find a teacher of singing who is at the same time an artist of first rank, a musician of broad understanding, a colleague wise in counsel, and a human being of integrity and humility. What the present Chairman of the Department, William Austin, wrote about Mr. Falkner's production of *Noye's Fludde* in January of 1960 would apply almost equally well to everything he did:



KEITH FALKNER

Bassano



"His energy, foresight, tact and persistence provided most of the binding force to co-ordinate the diverse contributions. His teaching insured the parts of the solo singers. His speaking, as the Voice of God, gave the performance its moments of great intensity and beauty. At a time when he might understandably have relaxed a bit, in preparation for the new job he is taking on in England in July, he has exerted himself to the utmost, and made Cornell an incalculable gift."

DONALD J. GROUT, with
*contributions from John Kirkpatrick and
William Austin.*

DIRECTOR'S ADDRESS

SEPTEMBER, 1960

THIS is the first opportunity I have had to meet you all officially as your new Director.

When I think of the illustrious and famous musicians who have preceded me it makes me feel both humble and proud. Sir George Grove—Sir Hubert Parry—Sir Hugh Allen—Sir George Dyson and Sir Ernest Bullock were all men of great character and distinction who established and maintained a standard of artistic excellence and integrity which is certainly not greater anywhere in the world.

As you know the College was founded in 1883 for the advancement of the Art of Music by providing musical instruction in schools and elsewhere and the encouragement and promotion of music as an art throughout the British Commonwealth. I feel humble and proud that I, a singer, should have been chosen to carry on this great tradition.

The chief interest in a new professor or director, from a student's point of view I suppose, is to find out what he is like and see how far you can go without getting into trouble. But, to be serious for a moment, I would like to talk to you of the College and what it stands for.

I have mentioned the original aims of the College and they remain the same to-day. Yet conditions are always changing. Change is part of life; in fact the inevitable part of life. To live happily and productively we must accept it. As a College professionally engaged in providing musical instruction of the highest class we must understand the importance of present day needs, development of education and changing conditions of life since the College was founded. You are here to study and form opinions which will remain with you all your life. The most important thing for you and for us to develop is a well-balanced mind. In other words a proper balance between liberalism and conservatism. An eminent historian recently described the state of mind I mean. He said:—

"As I see it the essence of liberalism lies in a humane desire to see improvements, in a generous view of the capacities of human nature, in a critical attitude toward authority and dogma, in a wise, though restrained, hope in the possibility of making the world a little better place, in a belief in the dignity of human effort.

"The essence of conservatism lies in the spirit which insists upon a careful and critical examination of any proposal of change, takes account of the intransigence and capacity for evil of the human species, recognizes

the difficult tactical problems involved in any project of reform, and understands that these are values to be preserved in any healthy society, as well as new values to be gained. Whatever we study, we should give due weight to both these points of view. If we do so we shall become neither cynics nor visionaries but well balanced citizens."

In education to-day there is a growing tendency to think in terms of marks and grades and degrees. What is it that makes a successful teacher or performer? Not the marks he or she gets but his or her full personality. Examinations are essential and valuable and examinations are generally a test of memory. But we must not forget that there are many qualities that are necessary for success besides memory. Curiosity, enthusiasm, insight and generosity are all essential. Don't ever let it be said that you have no sense of curiosity—for from curiosity develops enthusiasm and enthusiasm develops unexpected qualities which may surpass the student who thinks only in terms of marks and grades. Some students develop quickly, some slowly. You may be young prodigies in technique but without originality or, without a *generous* attitude to others, which is so essential to a teacher.

We are all live and individual personalities—let us make sure that our work has character and individuality and show that we have a lively knowledge of the individual composers we are studying. When we hear narrow-minded criticism of music of any particular composer or era let us try to understand the authentic quality of these composers that made them so highly regarded in their own time. Fashions and tastes change but don't let us deceive ourselves that it is our own superiority which has made the change in taste. In other words let us be curious, receptive and liberal-minded and avoid highly partisan tastes and musical cliques. Make sure that we have good reasons for liking or disliking a particular composer or work. We must not be vague—we must be able to say why we think it good or bad. We must try to develop our critical faculties so that we may become positive musicians and not drift into a negative attitude approving our own narrow line of thought. We should therefore let our judgement of changes in music and appreciation be cool and constructive. History teaches us to reconcile the old with the new and to avoid if possible the violence of thought which destroys much that is good as well as much that is bad. In other words in forming our judgement of music we should strike a proper balance between the fanatic and the diehard.

Try to get everything you can from your teachers—by all means get the facts and the technique—but above all try to understand their point of view and judgement, for that is what you will remember long after you have forgotten the facts.

Let us take courage from George Washington of whom it was said: "If his mental qualities were decidedly not of the first order he yet attained enormous wisdom".

We want you to know that we think of you not as a body of students but as individuals. We are here to help you develop your various talents, and to start you on the way, to a successful and happy career. As students, my wife and I had some of the happiest years of our life here and we would like you to be able to say the same thing. Remember, if any of you have problems, let us try to solve them for you, and I personally shall want to see anyone who is not having the time of his life!

It is my hope that the College will always be a place which will have a lasting influence on every student and professor. In fact that it will always be a vital part of your lives.

PIANO CLASS PIONEER

BY MERIEL JEFFERSON

IN 1960 the string class has become an accepted method of teaching for both child and adult beginners, but the teaching of piano in a class is still to be termed an experiment. During my student days at the R.C.M. I could never, in my wildest moments, have conceived that one day I should become so fascinated by teaching that I should abandon concerts, practice, and nearly everything else in order to devote myself to it. Yet this has happened, and I find myself working in London in a position created for me, developing the teaching of piano in groups, and charting my progress in such a way that it will be possible for others to join me in what will inevitably be an expanding job.

Like so many of the good things of life, this one happened to me completely by accident. Having worked for some time with the ballet and feeling that I should like a change from dancers, however talented, I went as an accompanist to the Music Department of a large new comprehensive school. Soon after my arrival, the suggestion that I should also give some piano lessons was tentatively put to me, and I agreed. "You must do the group method here," said someone brightly; I was taken to a small room with a piano, given twelve girls and six strange-looking silent keyboards, and left to get on with it. This was my introduction to the piano class. I had never heard of the method before, and I had not the remotest idea how to teach twelve pupils in one hour. This unpromising start happened just over four years ago.

My first term with the girls was obviously completely experimental. The keyboards, which rested on tables, had the range of about two and a half octaves, and movable keys so that the children were able to get a sense of touch from them, but the depression was much more shallow than that of the keys of a real piano, and the height was wrong from the point of view of posture. This, incidentally, remains one of the disadvantages of the silent keyboard. The first thing I had to learn was how to keep the whole class occupied while one pupil was playing on the real piano. I divided my twelve girls into two sixes, and gave each half-dozen a half-hour lesson. This meant that there would always be five girls playing on keyboards. I started teaching from the back of the room so that I could see over their shoulders as far as was possible; the one at the piano had to be taught largely by ear. I still do this now, in the early stages, but I have learned to vary my approach considerably as each succeeding lesson throws up its different requirements. I soon reached the conclusion that the one essential point in starting a piano class of five, six or seven children was to treat it as a class and not to try to give six individual lessons of five minutes each. Once the class is welded together in this way, it is possible, in the later stages, to allow the children much more freedom, moving about the room to criticize each other or practising on their keyboards as they wish; at the beginning it is better to keep to a rigid schedule of work, with everyone playing the same thing simultaneously, and each pupil taking its turn on the real piano to supply the sound. The blackboard is very useful to clear up awkward points of rhythm and to establish the class atmosphere which is so important.

After a few months of this experimental work, my results were deemed sufficiently satisfactory to justify an increase in the allotment of time;

my one hour a week was increased to three, and I thereby acquired another two dozen pupils overnight. With six classes running, I was able to sit back and contemplate the best way in which to organize them. Four years ago, the comprehensive school itself was a new experiment, and it was obvious that the problems I was going to meet would have no precedent for their solution, and that I would have to think along entirely new lines if my little department was to develop successfully. First of all, I had to cope with large numbers, as one piano teacher in a school of 2,000 girls is certainly going to be a very busy person. This particular difficulty led to the institution of unofficial tests for would-be pianists, who had to be selected by their class-music teacher and by the head of the music department, and finally auditioned by me before they could be accepted for lessons at all. Secondly, the question of early maturity among the girls had a distinct bearing on my work: a child who is willing to stay in and practise at the age of eleven may no longer want to do so at thirteen or fourteen when the rival claims of the jive club are beginning to exert a strong pull. I therefore concluded that I must work at such a pace that the children had acquired sufficient technique within two years to be able to enjoy themselves at the piano and to see the reason for practising regularly. In other words, had I to give them something to use for their musical enjoyment before I lost them to the latest pop singer.

I therefore made out a plan of work which would not only take in a large number of pupils, but would also get them to a reasonable standard of technique and musicianship by the end of their third year in the school. The standard I set myself was Grade VI of the Associated Board, and those of that second batch of two dozen pupils who were sufficiently capable passed this examination in July, 1959.

Three years ago my teaching time was again increased and my pupils reached a total of sixty. Twelve classes give one a great deal of freedom in organization; it is certainly much easier to deal with a number of piano classes than with just one. The classes were made interchangeable on each level so that children who progressed at a faster rate than others could be easily transferred. As the pupils advanced, the numbers in each class had to be reduced in order to give more time for individual technical attention. Each child presented a different set of problems, but the class was welded together by asking the pupils to criticize each other, by comparison of results, and by discussing interpretation with the class as a whole and not separately with each child. The style produced by this method was not as uniform as might be expected. The detailed observation made by the children of each others' work produced an independence and self-reliance which was wholly desirable, and led to considerable freedom of personal expression.

The average programme for these classes was as follows: Grade I Associated Board at the end of eight months work. Subsequent work at the rate of one grade a term, but the children never took all eight grades of the Associated Board; e.g. Grade I in December, 1957, followed by one term of second grade technical work and a small concert. Grade III in July, 1958, followed by one term of fourth grade technical work and a concert. Grade V in March, 1959, or Grade VI in July, 1959. This covered the more elementary work, and took the pupils to a point where they really had some technique to use. Emphasis was placed on sight-reading from the very beginning, and I built up a library of nearly two hundred books of music of varying degrees of difficulty which the children could borrow weekly. They were all required to practise sight-reading every day from the second term onwards.

A very large problem for me was the choice of teaching material. There are available an enormous number of beginners' books, but for my purpose they were almost totally useless. Many of them appear to be designed for children of five to seven years old, and are covered with pictures of rabbits, dolls, toy soldiers, and other manifestations of the nursery. The effect of giving such books to sophisticated 1960 school-girls can well be imagined, and would certainly not assist in the task of relating the study of music to their everyday life. Other books are made up of nursery rhymes and folk songs, with the titles added, so that after the first glance the children play them all by ear and never learn to sight-read. Worst of all, many of these pieces are simply not musical compositions. They are pieces made by craftsmen solely to expose some particular technical difficulty, and they leave the child in a kind of spiritual desert, practising notes in increasing boredom until he finally gives up the struggle, to seek in bad jazz the vitality which he has failed to find elsewhere. I have tried to remedy this with the very limited choice at my disposal, and I find that the use of contemporary music mixed with other more conventional studies is of considerable benefit. Children hear nothing strange in modern dissonance, and approach new compositions with inquiring and unprejudiced minds. Unrelieved study of music of the polyphonic and classical periods produces an ear incapable of adjusting itself to new sounds and harmonies, and a mind which is happy only when looking backward to musical developments of the past. Children do find the vitality they crave in music produced by a generation very near to their own, and are quick to sense instinctively the living germ in a truly creative work. When this happens, technical problems fade into insignificance beside the excitement of being able to identify themselves with it. The difficulty lies in finding enough of this kind of music of a sufficiently elementary standard. The Bartok *Mikrokosmos* are invaluable, and there are books by Shostakovich, Kabalevsky, Hindemith, and others, but only a few of these are for real beginners, and, being foreign publications, they are all expensive.

If a British contemporary composer would turn his attention and his creative force into producing elementary piano music of a similar quality, he could influence, incomparably, not only the development of piano teaching in this country, but also the musical taste of the concert-going public a decade hence. To any ex-Collegian composer reading this, who finds himself in sympathy with my views, I would earnestly suggest that he should give this matter at least a moment's thought. Teaching books of easy piano music are only the beginning. I am already, in my work, searching for high quality piano trios of a moderate technical standard, and again I find that they simply do not exist.

So far I have spoken only of my first comprehensive school. It was there that I started my piano classes, and it is there that I have my most advanced piano department to-day; but a year ago I began to work at the job of which I spoke in my opening paragraph and which is now occupying all my time. With that first department established, charted and recorded, I accepted the challenge to build seven more, and last September there began for me a wild race round London doing just this. I now work in secondary modern schools, junior schools, one boys' school, and yet another comprehensive school. After three weeks of auditioning in the Autumn, I found myself teaching two hundred and seventy-five pupils a week, which would seem to be a lot by any standards. I have now succeeded in reducing the number to about two hundred, largely through the appointment of another teacher to help me, but catering for such

numbers without lowering the standards I have set myself requires a considerable amount of organizing and secretarial work before I get to the actual teaching. A detailed knowledge of London bus routes is also a prime necessity; fortunately I acquired this during the four years I spent as a part-time courier and interpreter to visitors from abroad, a job which is not so divorced from my present occupation as it might seem, as many of my visitors were musicians and educationists, and taught me a great deal about my own profession in their many different countries.

For the future, I know that my work will bring me the excitement of discovering new ideas, and the opportunity to put them into practice; there is a certain thrill in doing a brand new job which belongs to nothing else. When I make up a concert programme for my pupils to perform which includes Bach and Mozart, Bartok and Casella, and know that both the old and the new will be within their capabilities and comprehension, and that this is, for them, an everyday matter of their musical education, then I feel that I have grounds for some satisfaction. These children will not become virtuosi of the keyboard; few of them will even think of making music their career, but the achievement of a high standard of musicianship and technical ability which they can employ for their own enjoyment, and that of others, is a not unworthy aim. To use what they have learned in their piano classes, either as accompanists, duettists, or chamber music players, gives them enormous pleasure, and once their music has become part of their social life, they will not easily abandon it. As the products of a class form of teaching, they accept without question the idea of sharing their music with their friends; they are, in fact, brought up to think of it as a communal affair, much as the madrigal singers did four hundred years ago. If my piano class pupils can achieve as high a standard and as much enjoyment as did those amateur singers of Elizabethan contemporary music, then I shall feel that I have perhaps reached a point where idealism and reality have safely met.

KODALY'S VISIT TO COLLEGE

Dr. Zoltán Kodály rarely visits this country, and when I received an invitation to a reception given in his honour by the British Council towards the end of May, I was sorry that, because I was examining at Cambridge during that week-end, I was not able to accept. However, I wrote to him to explain my absence and asked him to lunch with me at the College in order to renew our friendship. He replied that he would be "very pleased to meet me again after so many years," and a mutually suitable date was fixed. When the day came I awaited his arrival, but to my surprise he did not come and no telephone message was received by way of explanation.

But later I had a letter from him dated June 1 from which I quote:—"I must apologize, but I am sure you forgive me, if you understand that I had to check over the material of my rehearsal this morning. Since I had a new set, I had to write instructions in every part. This work occupied me from 10 to 5 o'clock without interruption (without meal) and I forgot all the world." What a wonderful example of concentration!

Of course I forgave him and quickly fixed another day. He did not fail a second time, and I was delighted to see him again before he had to leave London. I am sure that it was a great pleasure also to many College Professors to renew his acquaintance.

ERNEST BULLOCK.

ROYAL WEDDING

By SIR WILLIAM MCKIE

When Princess Margaret's engagement was first announced it was generally expected that she would be married in the Abbey, but this was not definitely settled until a date which left only a few weeks for preparations, and these had to be pushed forward with all possible speed. It was urgent to settle what was to be sung and played. There were a good many things to be considered. It seemed obvious to avoid anything performed at the wedding of H.M. the Queen in 1947; there was a royal decision that the Master of the Queen's Music should be invited to compose some fanfares, but that, as time was so short, no anthems should be specially commissioned; as the service would be broadcast all over the world, it seemed reasonable that the music should be British, and representative, clear in texture, easy to listen to. Choice was limited most of all by the fact that, though a Royal Wedding can be a magnificent ceremony, the actual service is short and simple—there is really no place for long or elaborate music. Our difficulties were lightened by the practical interest taken by Princess Margaret herself, who came with Mr. Armstrong-Jones to a specially convened choir rehearsal at which they were able to hear the music which we had in mind and also some things which they themselves had asked for. The final choice was made afterwards at a pleasantly informal meeting in the Deanery; it was as follows:—

Processional Hymn: "Blessed city, heavenly Salem", to the tune "Westminster Abbey", by Purcell, with introductory fanfare and interludes by Arthur Bliss.
 Psalm 121: "I will lift up mine eyes" to plainsong, with verses in fauxbourdon by William McKie.
 Anthem: "The Lord is my shepherd". Schubert.
 Hymn: "Immortal, invisible". (Tune: St. Denio.)
 Amen after the Blessing by Orlando Gibbons.
 National Anthem (introductory fanfare by Arthur Bliss).
 Anthems: "I will not leave you comfortless". Byrd.
 "Lord, who hast made us for thine own" (No. 2 of "Two Psalms"). Holst.
 For the Bride's Procession out: Introductory Fanfare. Bliss.
 Trumpet Tune. Purcell.

"The Lord is my shepherd", the hymn "Immortal, invisible" and the Purcell Trumpet Tune were included at the special wish of Princess Margaret.

It was decided that the fanfares should be played by the Kneller Hall trumpeters, under Lt.-Col. McBain, and that the Abbey Choir should be reinforced by the Gentlemen and Children of H.M. Chapel Royal, with six choristers from St. George's Chapel, Windsor—sixty-three singers in all. The trumpeters were to play from Henry V's Chantry, behind and above the High Altar, as they had done at the previous Royal Wedding; the singers were to be in the organ loft. So were four television cameras. These might have caused difficulties, but in fact there were no difficulties at all—the cameras took up little room, and the cameramen did their work without fuss and without distracting the Choir.

In the fortnight before May 6 there was near-chaos in the Abbey. An army of carpenters, painters, builders, technicians, cameramen, lighting experts, executives, producers, commentators and pressmen descended on us; the church was crowded with workmen putting up stands, camera positions, additional lighting, and the Cloister garth was covered with hutments to house television and sound equipment. At one stage it looked as though things could never be ready in time, and work sometimes went on all through the night. The musical preparations could go forward more calmly, for all the essential work had been done long before this. The Abbey choirboys were brought back from their Easter holidays on April 29, a week early; their robes had been furbished up, and some new ones ordered and supplied, and all the music had been learned before the holidays in readiness for the three full rehearsals on Monday, May 2, Wednesday, 4 and Thursday, 5. This was just as well; two of these were also general ceremonial rehearsals, and as things turned out there was not a great deal of time for singing. A section of the Choir (4 Chapel Royal boys, 6 Abbey boys, 6 Abbey men) was to be detached to take part in the Bride's procession from the Great West Door, its duty being to start the first hymn unaccompanied as soon as the introductory fanfare had ended, to move up the church in the procession, and after that to rejoin the main body of the Choir in the organ loft. The movements of the two choir groups, separately and together, were fairly complicated, and needed careful working out and rehearsing. Most of the first general rehearsal was given to learning these movements. When the second one came, we knew our stuff, but now had to spend a good deal of time waiting while More Important Personages practised what they had to do. But at the third

rehearsal we were able to sort out all the musical problems quite comfortably, and finished it with a short session with film cameras, the result of which we saw a few days later as glamorous close-ups in the film *Wedding in Springtime*.

On May 6 everything was ready—though it had been a near thing. The arrangements worked perfectly. Scotland Yard had decided to provide a motorcycle escort for the Kneller Hall trumpeters, and their motorcoach made the journey in record (undisclosed) time; Colonel McBain took advantage of the escort to travel in his own car, in plain clothes (we had arranged previously for him to change into uniform in my house in the Little Cloister, because, he said, "it isn't easy to drive a car when you're wearing spurs"). The main body of the Choir settled down comfortably in the organ loft at 10.45 a.m., supported by a doctor, matron and assistant matron (none of whose professional services were needed); they had a long wait before them, but plenty to entertain them—a good view of the various royal processions, and the opportunity of seeing, as well as hearing, Sir William Harris give an organ recital (he was in splendid form, and we all enjoyed the Processional which he had composed for the entry of the Queen). The Processional Choir enjoyed the same service preliminaries in my house, thanks to T.V., which we were able to watch until only a very short time before we went into the church to receive the Bride. All the pre-arranged signals were given and acted on at the right moment; both the opening fanfare and the processional hymn started just when they should. Dr. Peasgood took over the organ from Sir William Harris for the first hymn, and played all through the service until the end of the procession of the Bride and Bridegroom out of the church (he had made a new arrangement of the Purcell "Trumpet Tune" for the occasion), after which Harry Gabb played while the congregation dispersed. The whole service went without a hitch.

I shall not attempt to describe the service, for I have not so far met anyone who did not see it on T.V. or film, or hear it on radio. But one thing is perhaps worth saying. Before the service, many of us were dismayed by the elaborate T.V. and film preparations; on the evening before, the Abbey looked like a theatre, and there seemed every chance that the Wedding would be like a well-produced stage performance. But when the service began, the Abbey dominated everything; cameras and lights and microphones were entirely forgotten. It was a wonderful service, and T.V. did not spoil it, but brought into the Abbey to share in it a vast, world-wide congregation.

I had an immense fanmail from all over the world, which gave a very fair idea of the deep impression made by the ceremony on viewers and listeners. And many wrote to ask particular questions about the music, the favourite question being, "Where can I get a copy of the wonderful tune you used for the first hymn?" (This was "Westminster Abbey", an adaptation by Sydney H. Nicholson of the closing section of Purcell's anthem "O God, thou art my God" which was used at the Abbey in MSS. for many years before it was published in 1950 in *Hymns Ancient and Modern Revised*). And of course there was a sour note—there usually is. One of my correspondents said that none of the music chosen was really worth performing, except the Schubert and the Purcell Trumpet Tune, and that anyhow the Purcell wasn't by Purcell at all and wasn't a Trumpet Tune—it should have been called the Prince of Denmark's March, and was by Jeremiah Clarke. Here at least he was wrong.

DINNER FOR SIR ERNEST

When a much-loved Director is at point-of-departure his colleagues and staff, assembled for "Hail and Farewell," will readily accept the poet's "Parting is such sweet sorrow." That was the verbal seal Mr. Frank Howes set upon the Dinner (at the Rembrandt Hotel) given in tribute to Sir Ernest and Lady Bullock, on the last evening of May.

It was an evening of definition—and definitions: of only three speeches—but many quotations: of verbal felicities—and of calculated but unwounding indiscretions. These last were both Frank and Frank's.

Definition was there from first to last, in the single-minded affection and admiration for our chief guests. Definitions, too. These came from Mr. Howes. He faced, among his listeners, several dedicated "Friday" readers of the articles he has for so long contributed to *The Times*. These devotees he at once advanced in understanding, by removing all doubts as to the meanings of "oxymoron" and "ambivalence." With these terms, and with the help of Shakespeare, he followed upon Lord Astor's felicitous speech (from the Chair) with his own highly-skilled mixture of graceful tribute and gently-calculated indiscretions. He presented, in historical perspective, the salient characteristics of four earlier Directors as background to the pattern of service in the seven-years task of the Fifth in the distinguished line. It was a recital more of diversities than of parallels.

It could hardly have been otherwise. One does not expect a least-common-denominator of approach where the First of the five happened to be a builder and designer of lighthouses, an authority on the Old Testament, a man with fundamental views on the desirability of the matching of shirt with collar—which was the Schubert-revelationist George Grove; or the Second, a high-born country Squire and Chairman of Magistrates with a passion for yachts and for scorching in such cars as were available for the purpose in early days on A.40, a philosopher with a supreme major gift for choral-writing—which was Hubert Parry; or the Third, who had power to persuade a choir of Old Age Pensioners to sing Bach Cantatas, and such militancy as tempted him to ride roughshod over rules and regulations hitherto of considerable prestige in the University of Oxford—which was Hugh Allen. And so to the Fourth, who with calm clarity of mind and poised temperament refused to be disturbed (at least outwardly) by global war, though willing enough—as a gesture of recognition of the universal misery—to write a masterly treatise on the technique of hand-grenades. But he refused to shut the R.C.M. doors. That was George Dyson.

And so to the Fifth of the line. In tribute to Sir Ernest, Mr. Howes spoke for everyone present. He did so with candour, sincerity, felicity and truth. His voice ours, he marked the priorities of character, aims, achievement: the varied fields of work—Manchester, Exeter, Westminster, Glasgow and South Kensington. He noted the new emphasis upon musicology, now temperately but firmly favoured. He implied the existence of courageous, steady adaptability towards whatever new winds are blowing. Above all he dwelt upon the assets of unassailable probity and integrity, linked to a quite extraordinary gentleness.

It was not easy for a man of Sir Ernest's nature to endure the ordeal of listening to direct expressions of admiration. One knew he would assess his own work for the College at the humblest level. So he did. But he must have realised (as we most surely hope he did) that on this subject and this occasion we were not prepared to accept his estimate.

His response to our tribute was wholly characteristic. And it was two-fold. It toyed first, momentarily (and a little grimly), with epitaphs. Then he shifted ground to what, he feared, might sound like a lecture. In fact it was a kind of Credo—a reasoned belief in the rising generation of students, themselves in search of a belief in contemporary values. Essentially "responsible," it was the plea of one constantly mindful of the morrow. Listening to this quiet-voiced *envoi*, coming from one we have worked for and with in seven critical years, we knew again, and for a certainty that for the R.C.M.'s Fifth Director there neither is, nor ever has been, any love for the superficial brilliance of extemporary action that so often masquerades as policy. Let there be great happiness for the Director and Lady Bullock in whatever is the state called "retirement."

HERBERT HOWELLS.

STUDENTS' CONCERT FOR SIR ERNEST BULLOCK

On June 9, 1960, some ten days before Sir Ernest Bullock was due to retire as Director, the students gave him the present of a concert whose programme was a delicate and allusive tribute to his distinguished career.

It began with Handel's "Zadok the Priest" and ended with Parry's "I was glad", both of them works which Sir Ernest chose and conducted for the 1937 Coronation, and it took in on the way fanfares which he himself wrote for it. Anthems by Bairstow, with whom Sir Ernest studied; Purcell, an organist predecessor at Westminster Abbey; Byrd, a composer he championed at Exeter; and Howells, a friend since student days—each brought its own memories and associations. It was unfortunate that two songs from *Twelfth Night*, composed by Sir Ernest, had to be omitted owing to the indisposition of the soloist.

The chorus and orchestra were conducted by Harvey Phillips, the anthems by Edwin Roxburgh, and the performances were of a high standard throughout. Towards the end of the programme the president of the Students' Union, Richard Hazell, handed Sir Ernest a present from the students in the form of a cheque for the purchase of music and books. In thanking the students and their president, Sir Ernest said how happy he was to be reminded of the occasion of the Coronation and he went on to tell the audience interesting and amusing anecdotes connected with the arrangements for that important event, which had been his responsibility.

During the month of June, Sir Ernest attended several farewell parties, but there is no doubt that this concert by his students and the expression of good will and appreciation which it imparted touched and pleased him the most.

JOHN STAINER.

A NOTE ON LUIGI DALLAPICCOLA

By JUSTIN CONNOLLY

Justin Connolly is a third year student. He was responsible last term for the first performance in England of Dallapiccola's Due Liriche di Anacreonte, which is reported on page 73.

In assessing the stature of a contemporary, critics often imply that no matter how obscure the personality involved there is only one view possible, that which relegates to the background all the others not under discussion. Few emerge from such treatment to their advantage, and in fairness it should be said at once that judged beside the outstanding creative figures of our time, a Schönberg, a Stravinsky, or a Bartok, Dallapiccola cannot be considered a great composer. This is not to belittle his achievement so much as to indicate that its nature and scope are such that it deserves to be treated with the attention accorded to the accepted masters of the period, whatever the final verdict upon its significance may be.

Dallapiccola was born near Trieste in 1904, and the formative musical experiences of his adolescence took place during his family's exile in Austria for the years of the First World War. It is difficult to over-estimate the importance of his double allegiance to both German and Italian culture, for it has remained the most constant feature of his music, resolved in different terms from work to work, and achieving at its best a synthesis which unites a German sense of detail and emphasis on structural values with a deeply-felt Italianate lyricism and dramatic power.

Maturing relatively late, his earliest pieces show him already at grips with his twin creative preoccupations in the forms in which they manifest themselves most clearly: the abstract constructional values of pre-baroque music in the *Tre Laudi*, for soprano and instruments (on 13th century texts), and an expressive style concretely referring to the human predicament in the opera *Volo di Notte* (1937). The opera is based on the novel of the same name by Antoine de Saint-Exupéry, which takes as its subject the operation of night-flights by an aviation company which results in the death of one of the pilots, and Dallapiccola's treatment of the individual at the mercy of his fellow men strikingly prefigures the subject of his later opera *The Prisoner* (1944-47). This is among his best works, and is a more considerable artistic achievement than its predecessor, for during the early years of the last war the composer had gradually moved towards a more personal and assured musical language, as well as a closer assimilation of his constructional to his expressive talent.

An account of Dallapiccola's development at this time will show his inclination toward dodecaphony, but his progress was very different from that of the composers who had influenced him, notably Berg and Webern. For them, total chromaticism was a natural development from the immediately post-Wagnerian harmonic idiom, and the gradual emergence of serial methods from their music represents a control over what would otherwise have been a chaos in which relationships were definable only on a note to note basis, without the reference to the overall structure provided by tonality. For Dallapiccola the starting-point was not a chromatic style at all, but one which, deriving from Debussy and the medievals, used modality as its main element, so that the problem was the integration of a chromatic style with one of tonal reference. Thus it is not surprising or incongruous to discover tonal implications in basically non-tonal contexts in Dallapiccola's music: much less do they create, as the extremists claim, an impurity in the style. In fact, the contrasts are of a dimensional order; there is as much difference between these elements as there is in the concept of space in Euclid and in non-Euclidean geometry. It has been well said¹ that Dallapiccola arrived at a twelve-note style by the "gradual penetration of heptatonic space," and his frequent excursions into tonality, together with the choice of rows which give him tonal combinations show that he is far from blindly following a dogma, and chooses the technique which seems to provide the best solution of intrinsically musical problems.

In a work as late as the *Sonatina Canonica* of 1946, he sets himself the task of treating Paganini's themes in strict canonic imitation. The criticism often heard of such writing on the grounds that its strictness cannot be compared to that of so-called strict counterpoint is rendered largely irrelevant by the sheer consonance of Dallapiccola's writing, which is a notable feature of his style. The taste for exotic orchestral colour which he shares with Berg has its harsh moments, but there are many occasions when he uses sonorities of a magical euphony rare in composers of his generation: a delight in sensuous sound which recalls an artist of very different kind, Olivier Messiaen.

The argument that "anything goes" in an atonal canon, because no interval relationships are forbidden, and any note may combine with any other, while superficially logical, takes no account of particular instances of which Dallapiccola provides many examples. The one quoted below must suffice: it is taken from the opening of the *Due Liriche di Anacreonte*, for voice, two clarinets, viola and piano, written in 1945.

¹Roman Vlad, in *The Score*, July 1955, to whose article I am indebted.

The remote Mediterranean world of antiquity evoked by the poem appears before the listener as the instruments join one another, and the counterpoint reveals implied harmonic relationships of increasing tension.

By permission of Messrs. Hinrichsen, agents of Sirvini Zerbini S.A., Milan.

In the third bar of the example, the tonal polarity is a diminished triad (A-C-E flat) for the first two beats, but the third is a chord of the eleventh (A flat-C-E flat-G flat-D). This is followed by a seventh on the first beat of the fourth bar (E flat-G-B flat-D flat) and the climax of the phrase is the ninth chord in bar five, which occupies two whole bars in preparation for the strong feeling of A minor as a tonic in the seventh bar. This is a simple example of the composer's characteristic concern for building tensions and releases upon a purely aural basis. Even a listener unacquainted with the music would sense the logic of the movement contained in this fragment. Dallapiccola's art is often subtle and allusive: here he draws attention to his A minor chord only by delaying the entry of the piano till it has appeared, when he decorates it with its own leading note (A flat for G sharp). Yet the work from which this example is taken is one of the first in which he relies exclusively upon a serial method of organization as the only compositional basis of a piece: he evidently felt himself able to take advantage of a system he had used intermittently until he had mastered it sufficiently to make it justify itself upon imaginative grounds.

It would however be dangerous to assume that all his music could be explained in terms similar to those used above. Many of the works written since 1945 could be analysed only in terms of serial technique without reference to tonal procedures at all, but the expressive power personal to him has remained unchanged. It is this aspect of Dallapiccola more than any other which has made him a unique figure in the European scene for in spite of his obvious affinities with the avant-garde of his generation, he has remained somewhat apart from its other members in his concern for a traditional lyricism expressed in vocal music, and in his comparative neglect of purely instrumental forms. Most of his works use voices: with the possible exception of the *Quaderno Musicale di Annalibera* (1952) none of those which do not is of major significance.

The reason for this is not at all the same as that which led Schönberg and Webern to write so much vocal music: the necessity of discovering new forms to contain their world of sound led them to accept the discipline of words before moving towards an instrumental music, and later they rediscovered the need for using voices. But for Dallapiccola the expressive style was only rarely an expressionist one, and his lyricism is of a relatively uncomplicated kind, however subtle and various its manifestations. His preference has here been for the Italian aspect of his musical personality, with its strong associations of a dramatic and activist rather than an introspective and psychological motivation. The only point of contact between *Wozzeck* and the Prisoner is

their helplessness in face of their tragedy: the wretched soldier will be the victim of his inadequacy as a human being, but the Prisoner, in accordance with an older dramatic tradition will be destroyed by an external force despite his struggles to escape.

It cannot be denied, however, that of the two operas *Wozzeck* is the more perfectly realised work of art: the reason for the slighter achievement of *The Prisoner* is partly a matter of sheer invention, but may also be due to the fact that the problems of religious doubt raised by the action are left deliberately unresolved at the end, creating a somewhat frustrating impression of incompleteness. This calculated risk is a bold stroke, whatever its impact in the theatre, and is thoroughly consistent from an imaginative point of view, when seen against the background of its composer's other works. For the opera is in reality the second part of a trilogy on the theme of liberty in situations where the world presses hard upon the individual. In the *Canti di Prigione* (1938-41) this theme is treated as a choral triptych: the words are the last speeches of three condemned prisoners, Mary Stuart, Boethius and Savonarola. The orchestration is for two pianos, two harps, bells, vibraphone and percussion, and from these forces the composer draws a great number of imaginative effects. The musical organisation of the piece shows him at work upon establishing the synthesis of chromatic and modal space, and the plainsong *Dies Irae* is woven into the texture in a most subtle way, either as a functional part of a particular row, or in contrast to other forms of the row, in a directly thematic manner.

The *Canti di Prigione* may perhaps be seen as the exposition of the themes developed in *The Prisoner*, but seven years passed before the inconclusive end of the opera was finally resolved in a third work, the *Canti di Liberazione* of 1955. There can be little doubt that this is Dallapiccola's best work, and one of the outstanding achievements of post-war music. After writing *The Prisoner*, he set to work on the *Sacra Rappresentazione Job*, partly as a *reculer pour mieux sauter*, and partly because he evidently felt that the theme of religious doubt needed further elaboration: the story of *Job* is after all the classic treatment of the problem. *Job* is modelled upon the early Venetian opera developed by Monteverdi, a composer in whom Dallapiccola has always shown great interest, and is thus midway between opera and oratorio in style.

The international reputation gained for Dallapiccola by the success of *The Prisoner* led to some expansion of his activities, and he has written more works in the last ten years than he did in the preceding decade. Roman Vlad has remarked that his frequent self-quotations are the outcome of his desire to use to the full the themes which appeal to him, and it is remarkable how one work tends to grow from another. The opening of the *Canti di Liberazione* is a case in point, for it is a direct quotation from part of the *Quaderno Musicale* written three years earlier, a work which uses the same row structure as the *Canti*. In this Dallapiccola closely resembles Berg, as he does in his use of collateral rows derived from the main series: a further resemblance is their liking for rows with strong pentatonic associations, clearly shown in Berg by the characterisation of the Countess Geschwitz in *Lulu*.

It will be seen that Dallapiccola, like Schönberg and Stravinsky, is a composer whose religious faith is closely bound up with his creative experience. It ought not necessarily be concluded that his explicit reference to religious matters is a sign of creative weakness when compared with the more reticent attitude of these composers, but there is little doubt that his talent is at its strongest in those works which have a directly religious orientation. Similarly his lack of interest in purely instrumental music is perhaps a limitation, but if it prevents him from being a universal figure, it ought to be allowed that his music is of considerable significance on the ground which he has made his own. Ultimately it may be that his insistence upon what the extremists denounce as outmoded values will be of the greatest historical importance, since among the younger generation at least one of the outstanding talents, Luigi Nono, has shown that a capacity to develop an advanced musical language need not involve losing contact with those emotional impulses which are the driving force behind any fully realised imaginative conception.

FORTHCOMING EVENTS

The President's Concert, which it is hoped Her Majesty Queen Elizabeth the Queen Mother and The Lord Mayor of London will attend, is on November 10; the programme will include "Zadok the Priest," Vaughan Williams's Serenade and Bach's four-piano concerto. Menotti's *Amahl and the Night Visitors* will be produced by the Opera School on December 8, 9, 10. The special concert on November 22 will probably include Jean François's Symphony for Strings and Gerald Finzi's *Dies Natalis*.

STUDENTS' CONCERT OF RENAISSANCE AND CONTEMPORARY MUSIC

June 15, 1960

Soloists:

Rosemary Phillips (Mezzo-soprano)

Oliver Davies (Piano)

Angela Plevey (Tenor viol)

HYMN FOR FOUR VOICES: "Urbs beata Jerusalem"	Guillaume Dufay
MOTET FOR FOUR VOICES: "Veni Sancte Spiritus"	John Dunstable
THREE SONGS FROM SHAKESPEARE for mezzo-soprano, flute, clarinet and viola (1953)	Stravinsky
MOTET FOR SIX VOICES: "Domine quis habitabit"	Robert White
QUADERNO MUSICALE DI ANNALIBERA for piano	Luigi Dallapiccola
MOTET FOR FIVE VOICES: "Dum transisset Sabbatum"	Thomas Tallis
MAGNIFICAT III	John Taverner
DUE LIRICHE DI ANACRIONTE for mezzo-soprano and chamber ensemble (1944) (first performance in this country)	Dallapiccola

Programme devised and directed by

Edwin Roxburgh

Justin Connolly

By now we must be used to being a nation of compromise, and the middle of the way feels comfortably trodden beneath our feet. Walking through the centre of Western music as we do, we have only occasional glimpses of the scenery at the side of the Bach-Beethoven-Brahms-*Strasse*, though we probably know the English madrigal school and Mahler and Strauss quite well by sight. But how difficult it is to know the whole country, to see the map of music complete, or to hear it, rather. Thus, although we all admit that the late nineteenth century Darwinian view of musical history (always a difficult thesis to maintain) is discredited, it is more from admiration of its qualities than love at first hand that our esteem for most of the early and late music of our civilization is compounded. Familiarity can certainly run the risk of contempt, for it is difficult to achieve and the exploring ear needs diligence as well as time to find the truth.

A number of such ears came to this concert. On the whole, attendance seemed about the average that it used to be for the weekly chamber concerts, and larger than some of the audiences one remembers performing to in one's own student days!

Firmly eschewing even a gesture in the direction of the better-known centuries (no J. C. Bach this time), this programme was the sort to which the B.B.C. has recently accustomed us, even going so far as to borrow a soloist who has made her name in those excellent Thursday concerts. The nets were cast wider and to even better academic effect, for dodecaphony can bring a most convincing parallel from the fourteenth and fifteenth centuries. A motet like Dunstable's *Veni Sancte Spiritus*, with its isorhythmic organization and strongly independent parts is not far removed in musical spirit from the most ardent serialist.

In the event, it was the one twelve-note piece in the programme that left the most impression—and that not just because it was the last—and if time had not unleashed the accursed hounds we would have been glad to have had the chance of hearing it again. In fact, this hearing of things again is something that I would like to suggest as a possible idea for future concerts. Even admitting that there is so much music that shouts to be heard and that each of the pieces in this programme had its own right to be there, could not some form of limitation be adopted and some, if not all, of the music be given twice? The chances of early hearing Stravinsky's or Dallapiccola's songs again are, even in the more relaxing climate of to-day, still slight, and although they made their impression, how much more would they have made had we had the chance to hear them again.

It was enterprising to ask Rosemary Phillips to sing, for songs such as she sang can make no effect unless one feels them to be accurately performed; certainly no-one could have more surely conveyed complete identification with the emotional and musical content of this modern stuff. I hope that Miss Phillips' achievement will never, by the unfailing way she keeps it up, be taken for granted.

Of the two sets of songs, Dallapiccola's came off the better. They showed something that should by this stage not need showing—namely that twelve-note music is not an automatic way of composition intended to replace inspiration: in this case, the genuinely lyrical impulse was audible at once and may perhaps have something to do with the conditioning of Italian blood. They were grateful to sing, though this must not be taken to imply that Stravinsky's vocal line is not, as is far too frequently thought.

Stravinsky, however, came off less well, but perhaps this wasn't surprising, given the nature of the music: "Full Fathom Five," for example, with its tight organization (only seven notes)—canon, inversion and so on, needed more confidence and it may well be that performing with Miss Phillips, who has this virtue, will help instil it.

If one concentrates rather on the modern music in the programme, it is not to suggest that what was not modern was not worth discussing. The acoustics of the hall favoured the church music, while at the same time masking some of its contrapuntal complexity. Singing in a resonant building is an art in itself, as any cathedral choir knows, but it always seems to me that one loses in the pleasant wash of sound some of the individual brushwork that a master such as White so carefully lays on. The small choir sang well though some of the voices were beginning to show a little rough at the edges by the end—an exception being the beautifully intoned plainchant. The use of the tenor viol in Dunstable's motet produced a lovely blend between instrument and voices; the use of a trombone, or organ, as suggested by Denis Stevens, might have made the construction more audible, and isorhythmic construction is not as familiar to most of us as it ought to be.

Indeed, the chances are that none of this music was familiar and students who are fortunate enough to be at the College should be grateful that owing to the enterprise of some of their number they have an opportunity to put that right.

GORDON STEWART.

STUDENTS AT BAYREUTH

Maureen Blewitt was one of a group of College students who joined the Youth and Music Orchestra and travelled to Bayreuth for the International Youth Festival held there in August.

Bayreuth itself is a picturesque town with its fountains, stone sculptures, old churches and two opera houses. The Margraves opera house is extremely decorative with marble pillars, hand-painted ceilings, cherubs and paintings. It is here that Wagner conducted Beethoven's Ninth on the occasion of laying the foundation stone of his own Festspielhaus.

The Festspielhaus built to Wagner's plans 85 years ago is very plain inside, having no ornaments, public boxes or decorations, but it is acoustically better than La Scala or Covent Garden. The orchestra (Germany's finest musicians) play from a curved orchestral pit which throws the sound up, producing most wonderful dynamics and tone. The operas begin at 4 p.m. and have two intervals of an hour each, during which time people have meals and walk through the gardens. From a balcony a fanfare on trumpets and trombones is played as a warning before each act. The music for this is taken from the following act. After the war the Festspielhaus was reopened by Wagner's grandsons. Very little scenery is ever used, but brilliant effects are obtained by stage lighting. We saw a marvellous performance of *Lohengrin* due to the kindness of Herr Barth, the Bayreuth Festival organizer. Sir Robert Mayer, through whose kindness the visit was arranged, gave us an enjoyable birthday supper.

The rehearsals for the St. John Passion which we played (our contribution to the festival) were taken by Professor Gaillard who spoke in German or French. This was a fine chance for us to remember our school languages but I fear we were not always quick to follow him. It was a marvellous experience mixing with people of different countries. The German people were friendly, pointing out beauty spots on our train journeys and being patient during our shopping expeditions. I feel that these visits are helpful in promoting good relationship among nations.

MAUREEN BLEWITT.

R.C.M. UNION DINNER

A Dinner will be held on
FRIDAY, NOVEMBER 4, 1960
at
REMBRANDT HOTEL, S.W.7
at 7.30 for 8 p.m.

Members may bring one or more guests

Evening Dress

Tickets 30s. each (inc. table wines)

THE ROYAL COLLEGIAN AT HOME AND ABROAD

September 1959 to September 1960

FRANK HOWES has retired from *The Times*. He joined the staff of the paper in 1925, and, on the death of H. C. Colles in 1943, became Music Critic.

REGINALD JACQUES has retired on medical advice from conducting the Bach Choir. He is succeeded by DAVID WILLCOCKS.

GORDON CLINTON has been appointed Principal of the Birmingham School of Music to succeed Sir Steuart Wilson. Mr. Clinton will continue as a professor of singing at College.

COLIN DAVIS has been appointed principal conductor at Sadler's Wells for three years from August 1960.

JOHN WARRACK has been appointed Music Critic of the new *Sunday Telegraph*.

BRITTEN's new opera, *The Midsummer Night's Dream*, was conducted by GEORGE MALCOLM at its first performance at the Aldeburgh Festival. BRITTEN conducted his *Nocturne*, sung by PETER PEARS, at the Festival Hall on September 18. His *Noye's Flood* was conducted by JOHN CHURCHILL at Buckhurst Hill, Essex, in October.

At the Edinburgh Festival :

HUMPHREY SEARLE's third symphony received its world première ; FERGUSON's second violin sonata was played by Isaac Stern and Myra Hess ; JOAN SUTHERLAND sang in Verdi's *Requiem* which opened the Festival ; ALEXANDER GIBSON conducted the Scottish National Orchestra ; GEORGE MALCOLM played the Goldberg Variations ; JOAN DICKSON gave a cello recital ; and works by THORPE DAVIE and IAN WHYTE were played in a Scottish Serenade Concert.

At the Cheltenham Festival :

COLIN DAVIS conducted BRITTEN's *Sinfonia da Requiem* ; ARTHUR BENJAMIN's *Divertimento* for wind quintet had its first performance ; PAULINE BROCKLESS sang in Mahler's fourth symphony ; JOHN WILKS's *Divertimento* for horn, violin, viola, cello and double bass had its first performance ; LAMAR CROWSON played ; ALEXANDER GIBSON conducted the B.B.C. Symphony Orchestra.

At the 1960 Proms :

Collegians among the conductors were : SIR MALCOLM SARGENT, BASIL CAMERON, MEREDITH DAVIES, COLIN DAVIS, NORMAN DEL MAR, ALEXANDER GIBSON, SIR EUGENE GOOSSENS, STANFORD ROBINSON. Among the performers : ALEXANDER YOUNG, MARIA DONSKA, JOAN SUTHERLAND, LAMAR CROWSON, PETER PEARS, MALCOLM BINNS, TESSA ROBBINS, MONICA SINCLAIR, DUNCAN ROBERTSON, DONALD BELL, ALEXANDER MURRAY, LOWRY SANDERS, ELSIE MORISON. Among works not previously heard at the Proms were : BLISS's *Lie Strewn the White Flocks*, BRITTEN's *Nocturne*, GOOSSENS's *Phantasy-Concerto* for violin, SEARLE's *Poem* for Twenty-Two Strings, TIPPETT's *Sosostri's Aria* from *The Midsummer Marriage*.

RACINE FRICKER's *Toccata* for piano and orchestra had its first performance at the Festival Hall on February 27. The work has since been played at a College concert. FRICKER's *Sonata* for violin and piano was played at the S.P.N.M. concert on February 12.

ELIZABETH MACONCHY's opera *The Sofa* was given a single performance by the New Opera Company at Sadler's Wells on December 13.

GEORGE DYSON's *The Canterbury Pilgrims* was sung by the Alexander Choir on November 3.

JOHN WILKS's Chamber Serenade was played at the S.P.N.M. recital on October 6.

ANTHONY MILNER's motet *Christus Regnat* and FRICKER's organ Pastoral had first performances on November 7 at an Elizabethan Singers concert. The same group performed RUBBRA's *Missa a tre* and MILNER's Anthem for St. Cecilia's Day on November 18.

EDWIN ROXBURGH, who left R.C.M. last term and is now studying in Italy, won the Royal Philharmonic Society's composition prize with his *Three Metamorphoses* after Ovid, for full orchestra.

At the JOHN IRELAND Society concert on May 4 THEA KING and ALAN ROWLANDS played.

Recitals have been given at Wigmore Hall by the following Collegians: DOUG PALING on October 14, PHILIP CHALLIS on October 14, MARIA DONSKA on October 14, MALCOLM BINNS on October 19, COLIN KINGSLEY on October 26 when he played JOHN WHITE's first piano sonata and gave the first performance of his fourth; ANN MAYS on October 28, DARYL IRVINE on October 31, JOHN WILLIAMS on November 1, MARGERY FEW on November 11, PENELOPE SPURRELL on November 27, ANTHONY SALTMARSH on December 15, DORI DAWES on January 30, BENJAMIN BRITTEN, PEARLS and ALAN CIVIL on February 1, when they performed TIPPETT's *Boyhood*, *End* and BRITTEN's Cantic No. 3 and Holderlin fragments; ALAN ROWLANDS on June 28, when he played JOHN IRELAND's Sonatina; JAMES FRISKIN on June 30. At Wigmore Hall: The English Wind Quintet—HAROLD CLARKE, ROGER LORD, SID FELL, ARCHIE CAMDEN, CHARLES GREGORY, with HUBERT DAWKES, gave a concert April 30; HELEN JUST and LESLEY WHITE, in the English String Quartet, played chamber music on September 21; JESSIE CASH, GORDON CLINTON, FREDERICK RIDDLE and JOHN RUSSELL gave a recital of English music including songs by BRITTEN and ROBERT STUTTS on October 31. Recitals were given in the Festival Hall by Phyllis Sellick and CYRIL SMITH on October 12; IRENE KOHLER on November 3; GEORGE MALCOLM on November 29; and LAMAR CROWSON and Manoug Parikian on May 8. Performers in the Recital Room at the Festival Hall were: FREDA SWAIN, ARTHUR ALEXANDER and NORMAN GREENWOOD on October 12; THORNTON LOFTHOUSE on October 28; BERNARD SHORE and ANGUS MORRISON, who played BLISS's viola and piano sonata on November 1; ERIC HARRISON on December 3; BERNARD ROBERTS on December 5.

ANGELA FUSSELL and OLIVER DAVIES gave a recital at the London Musical Club on January 15. They played HOWELLS's clarinet sonata.

DONALD FRANCKE and MORWEN BISHOP gave a recital at Park Lane House on January 17. The programme included the first performance of THOMAS RAJNA's *Preludio ma niente fuga* and STEPHEN DODGSON's Six Inventions.

ROGER LORD gave an oboe recital at Bishopsgate Institute on September 27 and October 8.

RUTH ALLSEBROOK and Murray Brown gave a recital at Cowdray Hall on October 8.

HUGH BEAN and ALAN LOVEDAY gave the first English performance of Badings's concerto for two violins at the Royal Philharmonic Society's concert on February 10.

FREDERICK RIDDLE played Ghedini's viola concerto with the R.P.O. on November 8.

AMARYLLIS FLEMING played in Haydn's Sinfonia Concertante on December 14 for the Royal Amateur Orchestral Society. COLIN HORSLEY played Liszt's first concerto at the same concert.

FRANK MERRICK was pianist in his own work *Seascape* with the Modern Symphony Orchestra on October 31.

ALEXANDER GIBSON conducted the L.S.O. at the Festival Hall on September 13.

MEREDITH DAVIES conducted the R.P.O. at the Festival Hall on September 15.

JOHN RUSSELL conducted the L.P.O. at the Festival Hall on December 18.

CHARLES GROVES conducted the Bournemouth Symphony Orchestra, leader ROYAL STANBRIDGE, at the St. Cecilia concert on November 24.

ANNA RUSSELL gave a charity concert on December 6 in aid of her fellow student at the R.C.M., MICHAEL MUDIE, a sufferer from multiple sclerosis, who is establishing a resthouse for disabled professional people.

The Haddo House Choral Society performed Haydn's Seasons, conducted by JUNE GORDON, and BRITTEN's Spring Symphony, conducted by the composer, on May 7. On May 8 BRITTEN played the continuo in their performance of the St. John Passion.

RALPH NICHOLSON conducted the Guildford Symphony Orchestra on April 2, the soloist was LOËN GOOSSENS who played NICHOLSON's oboe concertino. Mr. NICHOLSON is now part-time Music Adviser of Surrey.

BLANCHE MUNDLAK conducted the Kensington String Orchestra on May 15, when the soloist, ANTONIO BROSA, played GORDON JACOB's violin concerto.

DONALD CASHMORE continues to conduct the Kingsway Choral Society. In their Handel-Purcell concert on October 17 GERALD ENGLISH and JOHN BIRCH took part.

YU CHUN YEE, a Malayan ex-student, played the piano at the International Concert on November 12.

ANGELA FUSSELL played Mozart's clarinet concerto with the One Rehearsal Orchestra, conducted by RUTH GIPPS, on December 3. GIDEON SHAMIR played Chopin's second concerto with the Ben Uri Orchestra on December 17.

TREVOR BARNARD played Tchaikowsky's first concerto with the Modern Symphony Orchestra on December 12.

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MR. and MRS. ERNEST HALL with the Miniature Trumpet

Allergro

ODETTE RAY, RUTH STUBBS, JEREMY MORRIS and PETER NAYLOR performed at the Nemo concerto on March 25 ; and PENELOPE HAYES, DONALD FRANCKE and DESMOND WRIGHT on June 24.

FRANK MERRICK lectured on " The Composition of Esperanto Songs ", illustrating from a recording of his own four songs, to the International Esperanto Congress in Brussels during August.

DONALD PEART conducted the Choral and Orchestral Concert of the University of Sydney's Pro Musica Society on July 5 in a programme of Buxtehude, Telemann, Monteverdi, Mozart and Beethoven. This is the Society's eleventh season.

The Academy of St. MARTIN-IN-THE-FIELDS gave a series of concerts, A Survey of the Baroque Concerto, during the autumn.

St. Paul's Choir, Knightsbridge, included music by BRITTEN, LATHAM and HARRIS in their concert on May 14 ; ANN DOWDALL, LESLEY REID, MAURICE BEVAN, RALPH NICHOLSON, JOHN DYKES BOWER performed in their *Messiah* on November 28, conducted by RICHARD LATHAM.

JOHN DYKES BOWER played the organ for St. Thomas's Hospital Musical Society concert on March 28.

At Sadler's Wells Opera : Collegians among the conductors for last season were JOHN BARKER, COLIN DAVIS, WILLIAM REID, REGINALD GOODALL, JAMES ROBERTSON, CHARLES GROVES. Among the singers : NANCY CREIGHTON, IRIS KELLS, MARION STUDHOLME, DENIS DOWLING, FREDERICK SHARP, ERIC SHILLING, DAVID WARD, PATRICIA BARTLETT, JUDITH PIERCE, MONICA SINCLAIR and ALEXANDER YOUNG.

DINNER FOR ERNEST HALL

On July 4, at the Westbury Hotel, Mr. Ernest Hall, F.R.C.M., was invited with his wife to a dinner in his honour given by his former R.C.M. pupils, to mark the occasion of his retirement as trumpet professor for the past 35 years at the R.C.M.

The dinner, which was kept secret from him until the last moment, was organized by David Mason and Philip Jones who had been in contact with all 86 pupils in every part of the world. Thirty-two of them managed to attend and it looked a veritable " Who's Who " of the trumpet world. When coffee had been served, David Mason gave Mr. Hall news of the absent pupils, and then Mr. Richard Walton, who is succeeding him at the R.C.M., gave a delightful speech and proposed the toast to Mr. Hall.

He replied, giving a humorous résumé of the trials and tribulations he had experienced with various of his pupils during the past 35 years. He also gave us the good news that by special request of the wind students he will be continuing his wind ensemble classes at the R.C.M. during the coming year.

He was then presented with a gold-plated miniature replica of his trumpet and a leather-bound book containing the names of all the trumpet students from 1925-1960. Mrs. Hall was given a lizard-skin handbag.

PHILIP JONES.

COLLEGE APPOINTMENT

We welcome to College Mr. Richard Walton, who is to teach trumpet in place of Mr. Ernest Hall.

CHRISTMAS CARDS

College Christmas cards, available to all present and past students, may be bought from Mrs. Buckler in the Enquiry Office, price 6d. each.

FIFTY YEARS AGO

Extract from an account by W. H. Kerridge of the first performance of Mahler's eighth symphony, printed in the Christmas Term Magazine, 1910.

At the outset, let it be said that the symphony is not a monstrosity. Though much interesting detail was lost in the huge flood of sound, and some of the less common instruments were probably not even heard by the majority of people, the choirs and orchestra were on the whole remarkably well-balanced.

Mahler's ideas are conceived on a large scale, and he revels in volume and expanse; but although his symphony may owe its birth less to an inward necessity than to a prodigiously strong will, as some have suggested, there are, nevertheless, evidences of an unusually high order of inspiration aided by the noblest ideals. The whole work is tinged with religious fervour—the fervour, not of mystic contemplation, but of boundless energy. The heroic nature of the themes arrests attention and compensates for much of the tedious bareness in the solos. Mahler's facility in thematic development is really wonderful; while his style is rich in polyphonic complexity and profusion of detail, the harmonic structure is for the most part simple and direct. From Bruckner, his teacher, he has inherited a peculiarly broad and sonorous treatment of the brass. The almost insuperable difficulty of bringing the hymn and the Faust scene into a unified whole would dismay all but the strongest; where others might have failed, Mahler has succeeded in producing one of the greatest works of the century.

R.C.M. UNION AT HOME

This was the last time Sir Ernest Bullock was present at the Union "At Home" as Director, but he and Lady Bullock must have been heartened by such a large gathering on June 10. Everyone who comes to the "At Home" hopes he will meet old friends, hear a little fine music, be amused and have sustenance. It is one of the few occasions when old students, professors, and present students meet together. It is a pity that more professors do not come, but one supposes that the chosen date cannot suit everyone, and so many ex-students of middle years are caught up in their work—as successful musicians should be.

The printers let the Union down for the first time ever, so quite a lot of us didn't know what was happening. But Mr. Harvey Phillips conducted a band of student string players in a Handel concerto arranged by Ralph Nicholson, and gave a spirited performance of Leo Weiner's Divertimento. If only they could have loved Elgar's Serenade a little more but they seemed to dismiss it in a most business-like way. Miss Monica Sinclair is a first rate artist, with a fine platform appearance. Her singing of Handel's aria, "Where shall I fly" (from *Hercules*) was everything it should have been: lovely fat tone and beautiful incisive rhythm. Walton's three Parodies would have been more successful in another hall, for clear diction is impossible in the Concert Hall and many of Edith Sitwell's words went unheard. But Miss Sinclair sang them with admirable verve and made light of their difficulties—the audience loved it all. As for Mr. Hubert Dawkes, his accompaniments were sheer delight.

Concerto in G minor	...	...	...	...	...	...	...	Handel
							arr.: Ralph Nicholson	
Aria from <i>Hercules</i> , "Where shall I Fly"	...	...	...	...	...	...	Handel	
	MONICA SINCLAIR and ORCHESTRA							
Serenade	...	...	...	...	...	...	Elgar	
Three Songs	...	...	...	...	...	...	William Walton	
	MONICA SINCLAIR							
	Accompanist: HUBERT DAWKES							
Divertimento	...	...	...	...	...	...	Leo Weiner	
	STUDENT STRING ORCHESTRA							
	Conductor: HARVEY PHILLIPS							

For the second half, Mr. Arthur Alexander took the stage. He has a witty turn of speech and a wonderful repertoire of musical curiosities with which he delighted us, and tested our knowledge. We did not exactly shine under his quizzing, and he suffered again from the acoustics of the hall, and even more so from the bombardment of crashing china and rattling cutlery that was past bearing. It was reminiscent of *matinée* tea trays, and surely musicians don't have to tolerate it? Let us postpone the second half till the caterers have done their worst. When they had departed we enjoyed it so much, and wished we heard him more often (in serious performance). He gave us a grand finale when he was joined by Mr. Angus Morrison in some amusing duets (thrown off with delicious aplomb, and an uproarious quartet with two trumpets (astonishingly by Rachmaninoff). But then nearly all Mr. Alexander's curiosities astonished us—as he intended they should.

Last, but not least, let us thank all those untiring members of the Union Committee who make these evenings possible for our enjoyment.

VALERIE TRIMBLE.

THE DIRECTOR'S PARTY

Sir Ernest and Lady Bullock entertained members of the Council, Professors and their wives, and many other personal friends at a party given in the Concert Hall on Friday, June 17. An interesting short programme was given by some of the senior students after the guests had been welcomed by their host and hostess and introduced to Mr. Keith Falkner, the Director-designate, and his wife. For everyone present this delightful occasion must have been tinged with the inevitable sadness of bidding good-bye to Sir Ernest and Lady Bullock on leaving the College which they have loved and served for so long.

OXFORD LETTER

It is seldom that instrumentalists other than organists go up to Oxford from the R.C.M. There were only three Royal Collegians up last year, all of whom were organists. The holder of an organ scholarship has more opportunity than other instrumentalists to gain valuable practical experience while reading for his degree.

During the Hilary Term Oxford was privileged to hear the complete organ works of Bach played by Germani alternately on the organs of St. Mary's and University College Chapel. Each recital attracted a large audience which was well rewarded by some magnificent playing.

Another big attraction was a performance by the Vienna Octet of Beethoven's Septet and Schubert's Octet. Their wonderful ensemble and obvious enjoyment of the music was particularly noticeable; the latter was reflected on the face of the double-bass player who constantly smiled with delight!

In March Dr. Watson and the Bach Choir gave a vigorous and exciting performance of *Belshazzar's Feast*. The chorus work was virile and dramatic, and who better to yell "Slain!" than a choir of ghoulish undergraduates? The Choir was accompanied by the City of Birmingham Symphony Orchestra who also played Elgar's *En Symphony*.

The interior of the Holywell Music Room, where O.U.M.C.U. concerts take place, has been restored to its original glory as befits the oldest Music Room in Europe. Red seats, glittering chandeliers and velvet curtains are outstanding features of its decoration.

HARRY JOHNSTONE has completed three years as organ scholar of Balliol and is now reading for a D.Phil. His choral society performed with success at various concerts during the year, including Beethoven's Mass in C and Handel's *Acis and Galatea*.

ROGER FISHER has finished his first year as organ scholar at Christ Church.

BRIAN BARLOW takes up the organ scholarship at Jesus in October.

RICHARD M. LATHAM, Exeter College.

CAMBRIDGE LETTER

The biggest musical event in Cambridge this year has been the University Musical Society's stage production of Berlioz's *Damnation of Faust*. Herve Allen gave an impressive performance as Mephistopheles and April Cantelo sang beautifully as Margeurite. The choir and orchestra both performed excellently. However, the critics unanimously condemned the production, and were unenthusiastic about Duncan Robertson's performance as Faust. The critic from *The Times* headed his review "Berlioz Botched".

The Damnation of Faust is usually performed in the concert hall and it is doubtful whether Berlioz envisaged a stage performance. One certainly felt that the lack of dramatic action within the scenes rendered a stage performance superfluous. This feeling was accentuated because there is nowhere in Cambridge suitable for a large scale operatic production, the result being a makeshift affair in the Guildhall on a specially built stage, with no curtains or orchestral pit, and with temporary lighting mounted on poles down the sides of the audience. This all gave the misleading appearance of an amateurish production.

Here are a few notes about some of the Royal Collegians at Cambridge.

JOHN CULLEN has completed his third year as organ scholar of Christ's College, which last term gave a performance of Constant Lambert's *The Rio Grande*.

STEPHEN DURO is organ scholar at Pembroke College, where he has finished his first year. He is interested in modern jazz, and has written arrangements for the University Jazz Band.

DUNCAN DRUCE has gained a first in Part II of the music tripos. He plays the violin a good deal, and has appeared a large number of times in the University Music Club weekly concerts.

JEREMY BARLOW is reading music at Trinity College and has finished his second year. He has played the flute in the University Music Club concerts, and played the obligati in the St. John Passion.

JEREMY BARLOW, Trinity College.

VISITORS TO COLLEGE

Dr. Zoltán Kodály visited College and took lunch in the Professors' dining-room during his recent stay in England. Prince Michael of Kent, Yehudi Menuhin and Eugene Goossens came to the evening concert by the First Orchestra on July 14.

Dr. Donald Grout lectured on "The Chorus in Early Opera" on July 12.

BIRTHS

BARKER.—To Anthony and Lesley* (née Dobson) a daughter, Ursula Margaret, on May 20, 1960.

JACOB.—To Gordon* and Margaret, a daughter, Ruth Sidney, on June 20, 1960.

LINLEY-ADAMS.—To John and Elizabeth* (née Buckingham) a son, Charles Sebastian, on May 8, 1960.

STEWART.—To Gordon* and Sylvia* (née Hunter) a son, Nigel Robert Gordon, on September 2, 1960.

MARRIAGES

BROCKBANK-BRETT-GARDNER.—On May 21, 1960, Noel J. L. Brockbank to Winifred Brett-Gardner.*

CLAYTON-ALFERS.—On June 7, 1960, Harold Clayton* to Margaret Alfes.

JOHNSTONE-SAUNDERS.—On August 6, 1960, Harry Johnstone* to Jill Saunders.*

SPENCE-SQUIRE.—On June 9, 1960, Dr. Peter Spence to Gillian Squire.*

* Signifies Royal Collegian

DEATHS

GIBBS. Cecil Armstrong, on May 13, 1960, aged 70.

HULL. Robin, on August 6, 1960, aged 55.

STUBBS. Stanley, on August 11, 1960, aged 80.

OBITUARIES

IAN WHYTE

1901—1960

Through the untimely passing on March 27 of Ian Whyte, Scottish music has lost one of its outstanding personalities—a fine musician, a distinguished conductor, a prolific composer, a fervid Scot and a most lovable human. He was born in Dunfermline in 1901, and, while a boy there, absorbed from David Stephen much of the Scottish outlook which permeated his work and from Philip Halstead, a solid foundation of the Liszt-Stavenhagen pianoforte technique which remained with him all his life. He studied with Stanford and Vaughan Williams at the College from 1918-1922 with the help of a Foundation Scholarship and grants from the Carnegie Dunfermline Trust.

On leaving college, he found his Prince Esterhazy in the person of Lord Glentanar. During this period, he was probably the last "Capellmeister" that this country will know. His duties at Aboyne, in Aberdeenshire, consisted of playing the organ and generally making music for and with his patron. He could call upon other musicians, singers, instrumentalists or string quartets to help him in his work and he stimulated much local activity by producing operas and conducting choral performances.

When he joined the B.B.C. in 1931 as Director of Music in Scotland, he set himself the task of creating an orchestra. From a group of string players he gradually evolved the B.B.C. Scottish Orchestra and by his meticulous rehearsals, built it into a team which was not only a Scottish body but was accepted gladly by listeners to the Light, Home and Overseas programmes and was chosen to present many new and unfamiliar works on the Third programme.

While he was, thus, performing a wide and ever-increasing repertory, he was continually writing much original music. His attention had been drawn by Dr. Harry Willsher to many forgotten Scottish compositions and, as a result, he sponsored a particularly interesting series of programmes, "Music from the Scottish Past," for which he reconstructed well over 200 madrigals, songs, instrumental pieces and pre-reformation Church music. His compositions include works in many forms—an opera *Comala*; operettas, ballets, symphonies; piano, violin and viola concertos; symphonic poems and much chamber music. His first symphony and piano concerto were given at two of the many concerts he conducted at Edinburgh Festival, and his ballet *Donald of the Burthens* was produced at Covent Garden in 1951. Edinburgh University paid tribute to his work by conferring on him the honorary degree of Mus. Doc. and he also received an O.B.E.

In his early years at the B.B.C. he had Guy Warrack as his colleague. Later on, he had, as assistant conductors, Robert Irving, John Hopkins, Alexander Gibson, and Colin Davis, all of whom, as younger men, will, doubtless, acknowledge their indebtedness to the example he set in his careful rehearsals and in his endeavour to be faithful to the composer. He had a wonderful ear and his power of spotting wrong notes has probably never been excelled.

He was interested in all aspects of music and would devote as much care to rehearsing and training a group of youngsters such as the Glasgow Schools Orchestra as he would to preparing his own orchestra for an important broadcast. His keen and discerning judgement, his good taste and his impeccable ear were of enormous value to his colleagues on the advisory committee of the Caird Trust who will miss him much. So also, will the wider world of music.

HERBERT WISEMAN.

DR. ARMSTRONG GIBBS

1899—1960

No musician has lived in vain who has composed a perfect song. Such are "Silver", "Five Eyes", "Nod", and "The Fields are Full". Armstrong Gibbs wrote these and many more. He excelled in the smaller forms, choral pieces as well as solos, but he wrote a good deal of music in other forms that served its day and generation. There is, for instance, *The Blue Peter*, a comic opera, with a libretto by A. P. Herbert, which we did at College, and *Midsummer Madness*, described as a comedy with music and no doubt somehow different from a comic opera. There was, again, a not particularly good yet eminently useful and enjoyable secular cantata for competition festival choirs, *The Highwayman*, and there was a considerable amount of chamber music that secured for him the Cobbett award of the Worshipful Company of Musicians.

The competition festival movement occupied much of Gibbs's time and energy. He was a first-rate adjudicator, acute, genial and witty. For a time he taught at College, as I very well know. He had been a pupil at College after his time at Cambridge, where he was a contemporary of Steuart Wilson and Rupert Brooke. I recall an occasion in Holywell Music Room at Oxford when Gibbs played the piano for a song recital by Wilson in which settings of Brooke and songs by Denis Browne, both Cambridge men killed in the war, were sung and played with that rare combination of sensibility and intelligence which makes a song seem a greater miracle than a symphony. He had fluency and facility and could conjure a composition out of strumming the piano—hence his greater success with smaller than with larger works calling for more sustained intensity of invention and development. His command of words and ideas, which made him so good an adjudicator, was equally ready and his smile was quick on his lips.

For the record he was born near Chelmsford, where he spent most of his life, on August 10, 1899, and died at his daughter's home soon after giving up his house at Danbury on May 19, 1960. He went to Winchester and Trinity, was at College as pupil from 1919 to 1920 and as teacher of composition from 1921 to 1939. He took his doctorate at Cambridge.

FRANK HOWES.

ARTHUR BENJAMIN

1893—1960

Arthur Benjamin who died on April 10 will be remembered by most people as a composer. His other talents as pianist, teacher, adjudicator and conductor served as pleasurable diversions in a widely varied musical life. It is impossible to predict which works of a composer will last, but I am sure many of his compositions will keep their places in the standard repertoire for years to come—works like *Jamaican Rumba*, *Prima Donna*, *Elegy*, *Waltz and Toccata*, and many of his teaching pieces.

He studied at College from 1912 to 1915 as a Foundation Scholar, first study composition. He won the Dannreuther Prize in 1915. During the first World War he served in the R.A.F. and was shot down by Hermann Goering. Benjamin always regretted that this position had not been reversed. The remainder of the war he spent in a German prison, and it was there that he began to formulate his ideas on piano technique. Although he had already played many successful concerts, he was resolved to find the way to still greater facility and endurance. A logical approach was evolved which never failed him. Involved theories were discarded and in their place was substituted "common sense." From 1925 to 1953 he taught piano at College except for a seven year interlude in Canada where he soon established himself as a greatly admired pianist, teacher, and conductor of the Vancouver C.B.C. Orchestra.

His compositions cover a very wide range—orchestral works, songs, concertos for piano, viola, oboe, and harmonica, film music, and operas. His chamber works include a string quartet which won a Carnegie Award in 1922, a sonatina for violin and piano, and one of his finest works, *Elegy, Waltz and Toccata* for viola and piano.

Benjamin's piano writing is effective and grateful to play. Throughout all his works, from the easier Fantasies and educational pieces to the more difficult *Pastorale, Arioso and Finale*, and the unpublished *Etudes Improvisées* there runs a natural rhythmic ebullience and a delight in melodic length, reminiscent of Rachmaninoff. Technically the writing is always challenging, directed more at passage work and flexibility of movement than at large extensions, for his hands were not large. In all the works, there is a focus on tonal texture, achieved through concentrated listening, disciplined finger control and imaginative pedalling. He had the talent of transforming a technical device into something of real musical value, e.g. the perfect canon in *Prima Donna* and the mirror writing in the *Etudes*. When he was writing in terms of rhythmic patterns, dramatic effects and tonal colours, his touch was sure.

Benjamin could have had a very important career as a pianist but the rigours and glamour of concertising did not attract him. He played in the grand manner—dramatic, but always gracious. His technique was prodigious, but was always used as a servant of the musical content.

His teaching, at first, seemed casual, but quite the reverse was true. Technique was discussed as the means of achieving interpretative ideas and any particular difficulty was considered logically in terms of the individual's own capabilities. I am sure he never thought of it as such, but I think his teaching was based upon the principle of a delayed action response. It was the next day, or next week that his suggestions came to life and everything fell into place. He constantly kept one aware of the sound being made. One's goal was not merely the exposition of details, but the production of a texture and a sound made up of detail, rhythmic, melodic, and harmonic. He stressed clarity of presentation from the moment one walked on the platform—an awareness of the organic unity, and he let nothing stand in its way.

His greatness as a teacher lies in the fact that, apart from teaching his students to teach themselves, his principles and ideas remained vital long after their initial introduction. The mere recollection of him at the piano sets off a whole chain of reactions, instructive and stimulating. To me, one of the greatest tragedies is that he never formally established a Pianoforte School or put down in writing his ideas, thus depriving the student world of a great source of insight and inspiration. To those who knew him well, he will always be remembered with affection as a man of frankness, generosity and warmth.

LAMAR CROWSON.

R.C.M. CHRISTIAN UNION REPORT

1959-60 has been another important year in the life of our College Christian Union. The average attendance of students at the Wednesday lunch-hour open meetings has been about twenty-two, and speakers who have given addresses include local clergymen, businessmen, housewives, and (in one instance) a T.V. personality.

During the Summer Term the theme of these addresses has been "The Life and Teaching of Jesus Christ." Miss Cecily Radley of the Middle-East General Mission spoke at a meeting early in the term and described the missionary work being done in Eritrea, North Africa. Besides the Wednesday meeting each week a Prayer Meeting has been held on Tuesday and a Bible Study on Friday (the First Epistle of John was the subject for this last term). The annual welcome to Freshers took place as usual at the start of the academic year (September), and at the beginning of the Easter Term a party for Overseas Students was held which proved to be a rather hilarious evening, soberly concluded by the screening of a "Fact and Faith" film, *Hidden Treasures*. Members of the Union took part in leading special meetings and services in and around London during the year.

The R.C.M. Christian Union is a branch of the London Inter-Faculty Christian Union (I.V.F.) and is entirely interdenominational and evangelical in its presentation of the Gospel of Christ through the Holy Scripture.

The theme of the open meetings for the Christmas Term, 1960, will be "The Claims of Christ" and the weekly Bible Study will be based on Romans. We do warmly invite any who may be interested to come and join in our activities at the above times; all of our meetings are held in the Council Room (next to the General Office) at 1.15 p.m.

WALLACE WOODLEY, *President*.

R.C.M. UNION REPORT

The annual "At Home" takes place in the Summer Term and is the main occupation of the Union Office during that period. This year it was on Friday, June 10, and was enjoyed by over 300 members and their friends. Owing to the demands of the forthcoming opera production, it was not possible to use the Opera Theatre, so the Union party was confined to the Concert Hall.

There was a most provoking last-minute crisis—the non-arrival of the programmes; the first time that such a thing had happened, and it was most upsetting to the smooth running of the evening and annoying to the kind artists who provided the music. These were Miss Monica Sinclair accompanied by Mr. Hubert Dawkes, Mr. Harvey Phillips and a student orchestra, followed later by Mr. Arthur Alexander who made fun with some "curiosities of the past" on the piano. We are most grateful for their generous contributions to the evening's enjoyment.

The occasion was marked for me by a strong feeling of international comradeship which was most heart-warming. One old student from South Africa came after a lapse of many years and joined several of her contemporaries, one member brought a friend from New Zealand, another brought an Australian, another from Kenya and messages were given me from New Zealand and the U.S.A.

We were all sorry that this was the last "At Home" with Sir Ernest and Lady Bullock but we hope we shall often see them amongst us on future occasions. The Union was included in the gift made by the College to Sir Ernest on his retirement, but the Union Officers and Committee felt they would like to offer a small token of appreciation to him as Union President as well. So a pair of antique sherry decanters was given to him in the Union room before the party.

You will find a notice in the Magazine of a forthcoming dinner on November 4, 1960, but I want to add a word to say that I hope many of you will come. This does *not* mean that we do not want your support at the Annual General Meeting as well—and this will be later in the term. Don't forget!

PHYLLIS CAREY FOSTER, *Hon. Secretary.*

BOOK REVIEW

Counterpoint: Edmund Rubbra. Hutchinson. 12s. 6d.

The study of harmony and counterpoint is to music what the study of grammar is to languages. To speak a language fluently it is necessary to know, for example, verbal endings so well that their correct use is instinctive. But, in the language teaching that so many of us have had to suffer, such a thing as learning lists of irregular verbs becomes an end in itself, and a very dead end; the fact that the point of learning a language is to communicate ideas in it is too often overlooked.

Similarly in music, the study of harmony and counterpoint has sometimes been treated in such a way that it becomes a wearisome labour. Technical exercises of this kind should always be related to the end product, which is in this case the understanding (by composer, performer or listener) of the processes by which music is created.

The new book, *Counterpoint*, by Edmund Rubbra will certainly help us towards this understanding. Let it be said first that this is not a text-book; Dr. Rubbra himself calls it a Survey. It is in fact an essay, just over a hundred pages long, devoted to the theory that music evolves through what he calls the "shaping force of counterpoint." He shows how counterpoint builds up varying textures, in new music as well as old; he discusses canon and fugue, and goes on to talk about passacaglias, chaconnes and chorale preludes, showing how they originated and developed.

What is counterpoint? The art of putting one note, or one line, against another note or line. To develop counterpoint in our sense from the parallel moving parts of organum, the composer must develop melodic and rhythmic freedom between one part and another. From this will grow accent and harmonic movement, and all the rich variety of music we know today. Dr. Rubbra demonstrates this growth with great precision and clarity. His range is extremely wide; the book contains almost as many music examples as it does pages, and these include all periods from medieval music to late Stravinsky. Inevitably, in a comparatively short book, there are gaps; I should have liked to see the chapter on canon, for instance, extended to include serial music; the Symphony of Webern is an example of strict canonic devices applied to a twelve-note row, and much of the music of Dallapiccola can only be followed intelligently if we understand the canonic principles on which it is built. But, nevertheless, here is an important book, one that relates technique to musical experience. The author fully justifies his claim in the Introduction that "The history of Western music is the history of the form-compelling power of counterpoint."

PETER RACINE FRICKER.

NEW BOOKS AND MUSIC RECEIVED

Mention in this list neither implies nor precludes review in a future issue.

Books

- JAMES DENNY : *The Oxford School Harmony Course, Book I.* 208pp. O.U.P. 16s.
 ROBERT DONINGTON : *Music for Fun: A Quiz Book.* 180pp. Hutchinson. 10s. 6d.
 DOM ANSELM HUGHES and GERALD ABRAHAM (editors) : *The New Oxford History of Music, Volume III (Ars Nova and the Renaissance).* 565pp. O.U.P. 63s.
 JOAN LAST : *Interpretation for the Piano Student.* 141pp. O.U.P. 18s.
 LEOPOLD SPINNER : *A Short Introduction to the Technique of Twelve-Tone Composition.* Boosey and Hawkes. 8s. 6d.
 DENIS STEVENS and ALEC ROBERTSON (editors) : *The Pelican History of Music, Volume I (Ancient Forms to Polyphony).* 343pp. Penguin Books. 5s.
 MALCOLM TILLS : *Chords and Discords; the Life of an Orchestral Musician.* Phoenix House. 18s.

Music

- EDWIN BENBOW : *Cockney Serenade.* For piano. Curwen. 2s. 6d.
 YORK BOWEN : *Partita.* For piano. Joseph Williams. 5s.
 BENJAMIN BRITTEN : *Carmen Basiliense.* For soprano, alto, tenor and bass soloists, chorus and orchestra. Boosey & Hawkes. Min. score 17s. 6d.
 KENNETH BROWN : *Snowfall.* For accompanied S.S. Joseph Williams. 6d.
 ADAM CARSE : *Sawdust and Shavings.* Six miniature pieces for piano. Augener. 3s. 6d.
 EDWARD CHAPMAN (arranger) : *She's like the Swallow.* For unaccompanied S.A.T.B. O.U.P. 1s.
 ARTHUR CHOWN : *By the Woodman's Cottage.* For piano. Augener. 3s. 6d.
 JOHN CLEMENTS : *Flower of Beauty.* For unaccompanied S.A.T.B. Joseph Williams 6d.
 HENRY COATES (arranger) : *Organ Fugue in G by John Stanley.* Joseph Williams.
 PETER FUCHSWANGLER : *Study in the Eastern Idiom.* For piano. Augener. 4s.
 ERNA GAL (arranger) : *Silent Night, Holy Night.* For accompanied S.S.A. Augener. 6d.
 ARMSTRONG GIBBS : *Suite of Songs from the British Isles.* For baritone solo, mixed chorus and piano (or orchestra). O.U.P. Vocal score 3s. 6d.
 ARMSTRONG GIBBS (arranger) : *Men of Harlech.* For accompanied T.T.B.B. O.U.P. 1s.
 The Oak and the Ash. For accompanied S.S.A. O.U.P. 10d.
 Charlie is my Darling. For two voices and piano. O.U.P. 1s.
 RICHARD GRAVES : *Slavonic Dance.* For piano duet. Augener. 3s.
 ALICE HISS : *The Orchard.* For voice and piano. Augener. 2s.
 In the Mountains Green as Jade. For voice and piano. Augener. 2s.
 GORDON JACOB : *Winter Rain.* For accompanied S.S.A. Joseph Williams. 10d.
 GORDON JACOB : *The New-Born King.* For baritone, mixed voices and orchestra. O.U.P. Vocal score 7s. 6d.
 The Barber of Seville goes to the Devil. Comedy Overture. O.U.P. Score 7s. 6d.
 ZOLTAN KODALY (arranger) : *St. Gregory's Day.* For unaccompanied S.S.A. O.U.P. 1s.
 DESMOND MACMAHON : *The Feast of Christmas.* For soli, chorus, piano and mime. Augener. 6s. 6d.
 OLIVE REESE and MAISIE ALDRIDGE (arrangers) : *The Augener Carol Book.* Augener. 3s. 6d.
 FELIX SWINSTEAD : *Aspiration.* For piano solo. Augener. 3s. 6d.
 PHYLLIS TATE : *Witches and Spells.* Four songs for accompanied S.S.A. O.U.P. 4s.
 The Lark in the Clear Air. For voice and piano. O.U.P. 7d.
 SYDNEY TWINN : *Andante and Allegro.* For two violins and viola. Augener. 6s.
 VAUGHAN WILLIAMS : *Four Last Songs.* For medium voice and piano. O.U.P. 7s. 6d.
 Whether Men do Laugh or Weep. For accompanied S.A.T.B. O.U.P. 1s.
 PHILIP WILKINSON : *The Playful Pixie.* For piano duet. Augener. 2s. 6d.

Periodicals

- The Royal Academy of Music Magazine.* Midsummer Term, 1960.
The Juilliard Review. 1960.
The Cornell University Music Review. Volume 3.
The Gresham. Midsummer Term, 1960.
Cincinnati Music Conservatory News. July, 1960.

COLLEGE CONCERTS

THE FIRST ORCHESTRA

THURSDAY, MAY 26, 1960

GOD SAVE THE QUEEN

OVERTURE: " Rienzi "	...	...	...	...	...	Wagner
SYMPHONY No. 103 in E flat (The Drumroll)	...	...	...	...	...	Haydn
FOUR SERIOUS SONGS	...	...	...	...	...	Brahms (orch. Sargent)
	...	Gwyneth Jones, A.R.C.M. (Scholar)	...	...	...
VARIATIONS on a theme of Paganini	...	...	...	...	...	Boris Blacher

Conductor: Richard Austin

Leader of the Orchestra: Margaret Roose, A.R.C.M. (Scholar)

THURSDAY, JUNE 16

OVERTURE: " Ruler of the Spirits "	...	...	...	...	...	Weber
PAVANE	...	...	...	...	...	Fauré
CONCERTO for Oboe and Strings in G minor	...	...	...	...	...	Handel
	...	Tess Miller, A.R.C.M. (Scholar)	...	...	...
NOCTURNES	...	...	...	...	...	Debussy
TOCCATA for Piano and Orchestra	...	...	...	...	...	P. Racine Fricker
	...	John Barstow, A.R.C.M.	...	...	...

Conducted by the composer

Conductor: Richard Austin

Leader of the Orchestra: Frederick Applewhite, A.R.C.M.

THURSDAY, JULY 14

OVERTURE: " Ruy Blas "	...	...	...	...	...	Mendelssohn
PIANO CONCERTO No. 2	...	...	...	...	...	Alan Rawsthorne
	...	Richard Nunn, A.R.C.M.	...	...	...
SYMPHONY No. 4 in G	...	...	...	...	...	Mahler

Soprano—Brenda Davies (Associated Board Scholar)

Conductor: Richard Austin

Leader of the Orchestra: Martin Jones (Scholar)

THE SECOND ORCHESTRA

TUESDAY, MAY 17

OVERTURE: " Tam o' shanter "	...	...	...	...	...	Malcolm Arnold
PIANO CONCERTO in A minor	...	...	...	...	...	Schumann
	...	Anthony Hill, A.R.C.M. (Exhibitioner)	...	...	...
SYMPHONY No. 2 in D major	...	...	...	...	...	Brahms

Conductor: Harvey Phillips

Leader of the Orchestra: Peter Detton

TUESDAY, JULY 5

OVERTURE: " Die Meistersinger "	...	...	...	...	...	Wagner
PIANO CONCERTO No. 3 in C minor	...	...	...	...	...	Beethoven
	...	Jonquil Glenton (Scholar)	...	...	...
SYMPHONY No. 2 in D major	...	...	...	...	...	Sibelius

Conductor: Harvey Phillips

Leader of the Orchestra: Warwick Hill (Scholar)

SECOND ORCHESTRA AND CHORAL CLASS

TUESDAY, JUNE 7

PIANO CONCERTO in E flat, K.482	...	...	...	...	...	Mozart
	...	Neda Jankovic, A.R.C.M.	...	...	...
FLOS CAMPI, for Solo Viola, Small Chorus and Small Orchestra	...	...	...	...	...	Vaughan Williams
	...	Viola: Susan Salter, A.R.C.M.	...	...	...
VIOLIN CONCERTO in G minor	...	...	...	...	...	Bruch
	...	Margaret Roose, A.R.C.M. (Scholar)	...	...	...
BLEST PAIR OF SIRENS, for eight-part Chorus and Orchestra	...	...	...	...	...	Parry

Conductors: Harvey Phillips, John Russell

Leader of the Orchestra: Lucy Nagelschmidt (Scholar)

SPECIAL CONCERT

TUESDAY, JUNE 14

BRANDENBURG CONCERTO No. 1	...	...	...	...	...	Bach
SYMPHONIES for Wind Instruments	...	...	...	...	...	Stravinsky
ADAGIO for Strings	...	...	...	...	...	Lekeu
DIVERTIMENTO for Strings	...	...	...	...	...	Bartok
SERENADE for Wind Instruments in E flat, K.375	...	...	...	...	...	Mozart
MUSIC FOR A FESTIVAL	...	...	...	...	...	Gordon Jacob

Conductors: Harvey Phillips, Ernest Hall

CHORAL AND CHAMBER CONCERT

FRIDAY, JULY 1

PARTITA No. 1 in B flat	Ronald Lumsden, A.R.C.M. (Scholar)	Back
QUINTET for Piano and Strings (The Trout)	Violin: Margaret Roose, A.R.C.M. (Scholar) Viola: Brian Hawkins, A.R.C.M. (Scholar) Cello: Charles Tunnell (Associated Board Scholar) Bass: Kenneth Goode, A.R.C.M. Piano: Richard Nunn, A.R.C.M.	Schubert
IN THE BEGINNING, for Unaccompanied Chorus and Mezzo-Soprano Solo	Conductor: John Stainer Mezzo-Soprano: Lorna Haywood, A.R.C.M.	Aaron Copland

CONCERT BY STUDENTS OF THE ROYAL DANISH ACADEMY OF MUSIC

LONE KOPPEL (*Soprano*)
ARVE TELLEFSEN (*Violin*)
FRIEDRICH GÜRTLER (*Piano*)

TUESDAY, MAY 3

SONATA for Violin and Piano in D major	Leclair
SONATA for Violin Solo in G minor	Bach
FOUR LOVE SONGS, Op. 47	Herman D. Koppel
THEME AND VARIATIONS for Piano, Op. 40	Nielsen
SONG CYCLE, Shéhérazade...	Ravel
TZIGANE for Violin and Piano	Ravel

RECITAL

WEDNESDAY, APRIL 27

ODETTE RAY, A.R.C.M. (Exhibitioner) (<i>Piano</i>)	
ELIZABETH ANGEL, A.R.C.M. (Exhibitioner) (<i>Cello</i>)	
NEDA JANKOVIC, A.R.C.M. (<i>Piano</i>)	
FANTASIA AND FUGUE for Piano in A minor	Bach
SONATA for Cello and Piano in C major	Beethoven
SONATA for Piano in B minor	Chopin
SUITE POPULAIRE ESPAGNOLE, for Cello and Piano	De Falla

CHAMBER CONCERTS

WEDNESDAY, MAY 4

BALLADE for Piano in F minor	Arthur Tomson, A.R.C.M.	Chopin
DUO POUR TROMPETTES	Rosemary Moody, Mildred Kitching	Richard de Gulde
PIANO SOLOS: (a) Nocturne No. 1 (b) Fileuses près de Carantec	Donna Hauser (Canada)	Fauré Rhéné-Baton
SEXTET for Wind and Piano	Flute: Sonja Westrup, A.R.C.M. Oboe: John White (Scholar) Clarinet: Virginia Henson, A.R.C.M. Bassoon: Joanna Stapleton Horn: John Gulley Piano: Oliver Davies, A.R.C.M.	Poulenc
FOUR PRELUDES for Piano: (a) in C major, Op. 32, No. 1 (b) in B flat minor, Op. 32, No. 2 (c) in G major, Op. 32, No. 5 (d) in E major, Op. 32, No. 3	Geoffrey Chew, A.R.C.M. (Associated Board Scholar—South Africa)	Rachmaninoff
SCHERZO AND FINALE for Organ (Symphony No. 1)	Brian Barlow, A.R.C.M.	Vierne

WEDNESDAY, MAY 11

TRIO for Clarinet, Cello and Piano	Clarinet: Virginia Henson, A.R.C.M. Elizabeth Angel, A.R.C.M. (Exhibitioner) Piano: Odette Ray, A.R.C.M.	Brahms
TWO SONGS with Horn Obligato: (a) Auf dem Strom (b) Le jeune pâtre breton	Jessie Cash Horn: Malcolm Page Piano: Oliver Davies, A.R.C.M.	Schubert Berlioz
VARIATIONS for Cello and Piano on a theme of Rossini	Nicola Anderson, A.R.C.M. (Scholar), Robert Jones	Martini
THREE SHORT PIECES for Wind Quintet	Flute: Averil Williams (Exhibitioner) Oboe: Tess Miller, A.R.C.M. (Scholar) Clarinet: Julia Rayson, A.R.C.M. (Associated Board Scholar) Bassoon: Ian Cuthill Horn: Bryan Sampson	Ibert

WEDNESDAY, MAY 18

- PIANO TRIO in C minor, Op. 1, No. 3 Beethoven
Piano: Neda Jankovic, A.R.C.M.
Violin: Martin Jones (Scholar)
Cello: Elizabeth Angel, A.R.C.M. (Exhibitioner)
- SONGS: (a) Botschaft
 (b) Von ewiger Liebe
 (c) Vergebliches Standchen Brahms
Jennifer Cox
Accompanist: Richard Nunn, A.R.C.M.
- SONATA for Viola and Piano Arthur Bliss
Enid Griffiths, A.R.C.M. Margaret Martin, A.R.C.M.
- PIANO SOLOS: (a) Spozalizio
 (b) Hungarian Rhapsody No. 15 (Rákóczi March) Liszt
Béla Simándi (Hungary)

WEDNESDAY, MAY 25

- THREE SONATAS for Piano Scarlatti
Margaret Taylor, A.R.C.M.
- TRE CANTI for Cello and Piano (1921) Pizzetti
Charles Tunnell (Associated Board Scholar)
John Barstow, A.R.C.M.
- TWO PIECES for Piano: (a) Capriccio in B minor, Op. 76, No. 2 Brahms
 (b) Intermezzo in A flat, Op. 76, No. 3
Margaret Holland, A.R.C.M. (Kenya)
- STRING QUARTET in C minor Brahms
Violins: *Violins:* Lucy Nagelschmidt (Scholar), Miriam Morley (Scholar)
Viola: Enid Griffiths, A.R.C.M.
Cello: Nadine Unna, A.R.C.M. (Scholar)
- TWO SONGS: (a) Spät Felix Petyrek
 (b) Der Wind
Heather Wills
Clarinet: Jill Putnam, A.R.C.M.
Violin: June Moore
Viola: John Sekreve (Holland)
Piano: Janet Potterill, A.R.C.M.
- FOUR PIECES for Piano: (a) Impromptu in A flat Fauré
 (b) Menuet sur le nom d'Haydn Ravel
 (c) Puerto del vino Debussy
 (d) Feux d'artifice
Claire Liddell, A.R.C.M. (Scholar)

WEDNESDAY, JUNE 1

- SONATA for Cello and Piano in F, Op. 5, No. 1 Beethoven
Jennifer Day (Scholar)
Linda Kendall (Scholar)
- PIANO SOLOS: (a) Nocturne in F sharp Chopin
 (b) Scherzo in B minor
Lucy Leontides, A.R.C.M. (Associated Board Scholar—Cyprus)
- QUARTRE VISAGES for Viola and Piano Milhaud
Maureen Blewitt, A.R.C.M.
Accompanist: Valerie Hall, A.R.C.M.
- STRING QUARTET in D minor (Death and the Maiden) Schubert
Violins: Celia Mitchell, A.R.C.M. (Scholar), Marilyn Taylor (Scholar)
Viola: William Muir
Cello: Charles Tunnell (Associated Board Scholar)

WEDNESDAY, JUNE 8

- QUARTET for Oboe and Strings Gordon Jacob
Oboe: Tess Miller, A.R.C.M. (Scholar)
Violin: Penelope Hayes, A.R.C.M. (Exhibitioner)
Viola: Susan Salter, A.R.C.M.
Cello: Elizabeth Bryan, A.R.C.M.
- SONATINE for Piano Ravel
Linda Kendall (Scholar)
- STRING QUARTET in E minor (Aus meinem Leben) Smetana
Violins: William Peri (Scholar), David Whiston
Viola: Ian White
Cello: Jennifer Day (Scholar)
- LACHRYMAE, for Viola and Piano Britten
Brian Hawkins, A.R.C.M. (Scholar) Richard Nunn, A.R.C.M.
- SONATA EROICA for Organ Jongen
Betty Stewart, A.R.C.M. (Associated Board Scholar—New Zealand)

WEDNESDAY, JUNE 15

- OVERTURE on Jewish themes Prokofiev
Clarinet: Julia Rayson, A.R.C.M. (Associated Board Scholar)
Violins: Martin Jones (Scholar), Marion Forsyth (Scholar)
Viola: Susan Salter, A.R.C.M.
Cello: Elizabeth Angel, A.R.C.M. (Exhibitioner)
Piano: Robert Jones
- PHANTASY QUINTET for Strings Vaughan Williams
Violins: Margaret Roose, A.R.C.M. (Scholar), Warwick Hill (Scholar)
Violas: John Sekreve (Holland), Brian Hawkins, A.R.C.M. (Scholar)
Cello: Nicola Anderson, A.R.C.M. (Scholar)
- QUATUOR pour la fin du temps Olivier Messiaen
Clarinet: Angela Fussell, A.R.C.M. (Exhibitioner)
Violin: Celia Mitchell, A.R.C.M. (Scholar)
Cello: Nicola Anderson, A.R.C.M. (Scholar)
Piano: John Barstow, A.R.C.M.

WEDNESDAY, JUNE 29

- QUARTET for Piano and Strings in G minor ... *Fauré*
Piano: Margaret Martin, A.R.C.M.
Violin: Francis Wells, A.R.C.M.
Viola: Freda Byron, A.R.C.M.
Cello: Jennifer Day (Scholar)
- SONATA for Cello and Piano in A minor ... *Grieg*
 Elizabeth Bryan, A.R.C.M.
 Anthony Hill, A.R.C.M. (Exhibitioner)
- QUARTET for Oboe and Strings ... *John Stainer*
Oboe: Sarah Francis (Scholar)
Violin: William Peri (Scholar)
Viola: Brian Hawkins, A.R.C.M. (Scholar)
Cello: Charles Tunnell (Associated Board Scholar)

WEDNESDAY, JULY 6

- STRING QUARTET in E flat, Op. 74 ... *Beethoven*
Violins: Martin Jones (Scholar), Marion Forsyth (Scholar)
Viola: Susan Salter, A.R.C.M.
Cello: Elizabeth Angel, A.R.C.M. (Exhibitioner)
- FIVE MAZURKAS for Piano : (a) in C sharp minor, Op. 6, No. 2 }
 (b) in A minor, Op. 17, No. 4 } ... *Chopin*
 (c) in G minor, Op. 67, No. 2 }
 (d) in C major, Op. 24, No. 2 }
 (e) in C sharp minor, Op. 50, No. 3 }
 Yu Chun Yee (Singapore)
- SONATA for Violin and Piano ... *César Franck*
 William Peri (Scholar)
 John Barstow, A.R.C.M.
- TWO PIECES for Piano : (a) Ondine }
 (b) Toccata } ... *Ravel*
 Lam Hung Hee (Hong Kong)
- WEDNESDAY, JULY 13
- SONATA for Violin and Piano ... *Elgar*
 Patricia Griffith Edwards, A.R.C.M.
 Margaret Taylor, A.R.C.M.
- SONATA for Flute and Piano ... *Poulenc*
 Averil Williams, A.R.C.M. (Exhibitioner)
 Edwin Roxburgh, A.R.C.M. (Scholar)
- SONATA for Viola and Piano ... *Arthur Benjamin*
 John Sekreve (Holland)
 John Barstow, A.R.C.M.
- TWO SOPRANO ARIAS with Flute Obbligato : (a) I follow, I follow (St. John Passion) ... *Bach*
 (b) Pigeon's song (Pastoral) ... *Arthur Bliss*
 Margaret Polkinghorne, A.R.C.M.
 Flautist: Sonja Westrup, A.R.C.M.
 Accompanist: Ruth Stubbs, A.R.C.M. (Australia)
- SCHERZO for Piano in E flat minor ... *Brahms*
 Diana Crompton, A.R.C.M.

JUNIOR EXHIBITIONERS' CONCERTS

SATURDAY, MAY 28

- JUNIOR ORCHESTRA : Two Swedish Folk Dances ... *Friedrich Mehlert*
 Leader: Mary Dodd (Surrey)
 Conductor: Hilary Leech
- PIANO SOLO : A Strange Story ... *Heller*
 Araxie Boyadjian (London)
- PIANO SOLO : Presto from Sonatina in C ... *Kabalevsky*
 Martin Sharpe (Essex)
- PIANO SOLO : The Sad Princess ... *M. Dring*
 Gillian Grainger (Middlesex)
- PIANO SOLO : Study in A flat ... *Czerny*
 Robin Bowman (Essex)
- CLARINET SOLO : Frensham Pond ... *Lloyd Webber*
 Allan Smith (London)
 Accompanist: Endré Stüber (London)
- PIANO SOLO : Bagatelle in G minor, Opus 119, No. 1 ... *Beethoven*
 Barrie Davis (London)
- PIANO SOLO : Waltz in C sharp minor ... *Chopin*
 Virginia Miskin (Surrey)
- HORN SOLO : Summer Pastures ... *Lloyd Webber*
 Katharine Edmonds (Kent)
 Accompanist: Anthony Hose (Middlesex)
- PIANO SOLO : Prelude and Fugue in G major ... *J. S. Bach*
 Alexander Knapp (Surrey)
- PIANO SOLO : Rondo in C ... *Beethoven*
 Eileen Waller (Essex)
- PIANO SOLO : Fantasia in F sharp minor (first movement) ... *Mendelssohn*
 Ian Robertson (Surrey)
- PIANO SOLO : Soirée de Vienne (après Schubert) ... *Liszt*
 Robin Stapleton (Surrey)
- PIANO SOLO : Seguidillas ... *Albeniz*
 Patricia Walton (London)
- PIANO SOLO : Scherzo in C sharp minor ... *Chopin*
 John Lill (Essex)
- SENIOR ORCHESTRA : Concerto for Violin and Orchestra (first movement) ... *Mendelssohn*
 Violin Solo: Gillian Wright (London)
 Leader: Stephen Appel (Middlesex)
 Conductor: Stephen Dodgson

SATURDAY, JUNE 4

Programme of Music written by Junior Exhibitioners

ADAGIO for Solo Viola and Strings	Solo Viola: Alexander Knapp	Alexander Knapp
PIANO TRIO, First Movement	Violin: Donald Macdonald Cello: Judith Lenton Piano: John Lill	John Lill
KLAVERSTÜCK in E flat minor	Nicholas Chadwick	Nicholas Chadwick
PIANO TRIO : Scherzo and Trio	Violin: Stephen Appel Cello: Judith Lenton Piano: Alan Anderson	Alan Anderson
THREE DANCES for Piano	Robin Bowman	Robin Bowman
SONATINA for Piano, First Movement	Clifford Lee	Clifford Lee
THREE PIECES for Violin and Piano	Violin: Thirza Whysall Piano: Leslie Phillips	Leslie Phillips
FLUTE QUINTET in D, First Movement	Flute: Patricia Walton Viola: Stephen Appel Cello: Christopher Williams	Patricia Walton
	Violins: Robert Mason, Wayne Porter	

OPERA

THE OPERA SCHOOL AND OPERA ORCHESTRA — JUNE 22, 23, 24

ORPHEUS

GLUCK

Characters

Orpheus	{ Wed. and Thurs.	Gwyneth Jones
	{ Fri.	Heather Wills
Eurydice	{ Wed. and Fri.	Brenda Davies
	{ Thurs.	Jacqueline Murray
Amor		Peta Bartlett
Leader of the Blessed Spirits		Jessie Cash
Chorus of Mourners, Furies and Blessed Spirits		Angela Hutchinson, Margaret Lamb, Pamela McNeill, Ann Penellum, Annon Lee Silver, Valerie Smith, Patricia Thomas, Diane Wilkinson, Kay Williams, N. Morgan Williams, Richard Hazell, John Jones, Roger Langman, Paul Matthews, Graham Nicholls, James Richards, John Tiernan, John Wolton.
Dancers		Margaret Johnson, Sylvia Linden, Ann Waite, Linda Waltzer.

THE GOOSE OF CAIRO

MOZART

Characters

Auretta, maid to Celidora	{ Wed. and Fri.	Jacqueline Murray
	{ Thurs.	Linda Waltzer
Chichibio, valet to Don Pippo		Richard Hazell
Calandrino, Lavina's lover		Paul Matthews
Biondello, Celidora's lover		John Tiernan
Celidora		Jessie Cash
Lavina		Margaret Polkinghorne
Don Pippo		Graham Nicholls
Chorus of townspeople and soldiers		Pamela McNeill, Ann Penellum, Valerie Smith, Diane Wilkinson, David Ellis, John Jones, Roger Langman, Alan Morgan, George Robertson, Jim Richards, Kenneth Woolam, John Wolton.

Production: Douglas Craig

Conductor: Richard Austin

Leader of the Orchestra: Frederick Applewhite

Scenery: Andrée Welstead

Production Manager: Pauline Elliott

Stage Manager: David Istance

Electrician: Tony Shipley

THE OPERA-DRAMA CLASS

FRIDAY, JULY 8

THEY CAME TO A CITY

By J. B. PRIESTLEY

Characters

Lady Loxfield		Lorna Haywood
Philippa Loxfield, her daughter		Sally Dowdall
Cudworth		James Richards
Mrs. Batley		Peta Bartlett
Sir George Gedney		George Robertson
Mrs. Dorothy Stritton	{ Act I	Linda Waltzer
	{ Act II	Sylvia Linden
Malcolm Stritton, her husband		John Sharp
Alice Foster		Anne Waite
Joe Dinmore		Richard Hazell

Producer: Joyce Wodeman

Production Manager: Pauline Elliott

Stage Manager: Graham Nicholls

MAJOR PRIZES AND AWARDS—SUMMER TERM, 1960

TAGORE GOLD MEDALS: Angela Fussell, Edwin Roxburgh

PIANOFORTE

Dannreuther Prize: John Barstow

Chappell Medal and Peter Morrison Prize: John Barstow

Hopkinson Gold Medal and Norris Prize: Odette Ray

Hopkinson Silver Medal and Marmaduke Barton Prize: Nuala Herbert.

SINGING

Agnes Nicholls Harty Trophy: Gwyneth Jones

Clara Butt Awards: Gwyneth Jones, Brenda Davies

Henry Leslie Prize: Gwyneth Jones

Albani Prize: Margaret Polkinghorne

VIOLIN

Howard Prize: William Peri

W. H. Reed Prize: Margaret Roose

VIOLA

Ernest Tomlinson Prize: Susan Salter

VIOLONCELLO

Mrs. Will Gordon Prize: Elizabeth Angel

DOUBLE BASS

Geoffrey Tankard Prize: Bruce Mollison

WIND INSTRUMENTS

Arthur Somervell Prize: Anthony Camden

Council Prize: Tess Miller

Eve Kisch Prize: Peter Maunder

CONDUCTING

Stier Prize: David Taylor

Ricordi Prize: George Michie

ORGAN

Geoffrey Tankard Prize: Betty Stewart

OPERA

Harry Reginald Lewis Prize: Brenda Davies

Ricordi Prize: Gwyneth Jones

William Yeates Hurlstone Prize: Nicola Anderson, Robert Jones

Lady Maud Warrender Award: Alan Morgan

Worshipful Company of Musicians Medal: Brian Hawkins

Colles Memorial Essay Prize: John Rippin

Angela Bull Memorial Prize: Jane Meerapfel

A.R.C.M. DIPLOMA, JULY, 1960

PIANOFORTE (Performing)—

*Fairfax-Cholmeley, Katharine

*Hill, Anthony Nelson Herschel

Kendall, Linda Susan

Leontides, Lucy

Maynier, Elizabeth Anne

Peacock, Edward Albert

PIANOFORTE (Teaching)

Addison, Jill Blyth

*Barstow, John Dennis

Brown, Brenda Rosalind

Clarke, Ellen Christina

Hancock, Annabel Mary

*Hayward, Joan Evelyn

Kendall, Linda Susan

*Kirtton, Jennifer Anne

Moreton, Sheila

Pearce, Margaret Irene

Pickvance, Cynthia Ray

*Simandi, Bela

Sullivan, Pauline

Verghese, Clara

Wainwright, Sandra Lynn

White, Alan David

Wyer, Selina Mary

VIOLIN (Performing)—

Peri, William

VIOLIN (Teaching)—

Bartlett, Peta Margaret

Fairfax-Cholmeley, Elizabeth

Hague, Mary Elizabeth

VIOLONCELLO (Teaching)—

Cole, Valerie Diana Wyatt

Day, Jennifer

HARP (Performing)—

Coates, Elisabeth Jill

FLUTE (Performing)—

Winning, Elizabeth Jill

OBOE (Performing)—

Francis, Sarah Janet

Rendall, Mary Ann

*White, John Maurice

CLARINET (Performing)

Jones, John Ashton

Scott, Elizabeth Mary

Sparrow, Joy

BASSOON (Performing)—

Bourton, Robert John

Stapleton, Joanna Mary

HORN (Performing)—

Page, Malcolm Anthony

SINGING (Performing)—

Cash, Jessie Louisa

SINGING (Teaching)—

*Shaw, Geoffrey

SCHOOL MUSIC TEACHING

*Taylor, Gerald

SEPTEMBER, 1960

PIANOFORTE (Performing)—

Jannis, Eugenia

PIANOFORTE (Teaching)—

Crompton, Cecily

Jannis, Eugenia

McNeil, Pamela

Williamson, Christine

ORGAN (Performing)—

Norman, Edward B.

VIOLIN (Teaching)—

Hill, Mildred M.

Webster, Jean

TROMBONE (Performing)—

Nicholls, Martin

SINGING (Teaching)—

Morris, Jeremy

* Pass in Optional Written Work

STUDENTS' APPOINTMENTS, SUMMER, 1960

PERFORMING

Applewhite, Frederick : violin, Sadler's Wells Orchestra.
 Bradbury, Colin : clarinet, B.B.C. Symphony Orchestra.
 Busch, Nicholas: horn, B.B.C. Concert Orchestra.
 Casson, Colin: trumpet, Birmingham Symphony Orchestra.
 Griffiths, Enid: viola, Halle Orchestra.
 Hawkins, Brian: viola, New Edinburgh Quartet.
 Hill, Nicholas: horn, Sadler's Wells Orchestra.
 Jaray, Istvan: violin, Sadler's Wells Orchestra.
 King, Ann: violin, Birmingham Symphony Orchestra.
 Maunder, Peter: clarinet, Scottish National Orchestra.
 Pooley, Christopher: bassoon, Birmingham Symphony Orchestra.
 Salter, Susan: viola, Halle Orchestra.
 Thomas, Brian: violin, Sadler's Wells Orchestra.

TEACHING

Amor, Janet: Maynard School, Exeter.
 Barker, Kenneth: Colfe's Grammar School, Lewisham.
 Bell, Malcolm: The Royal Masonic School, Bushey.
 Blewitt, Maureen: Peripatetic String Teaching, East Suffolk.
 Butterworth, Jessie: The Mount School, York.
 Brooker, Carole: High March School, Beaconsfield, Bucks.
 Carrington, Ann: West Heath, Sevenoaks.
 Canham, Robert: Bodmin Grammar School, Cornwall.
 Cheney, Isabel: Headington School, Oxford.
 Charlwood, Allan: West Buckland School, Devon.
 Clothier, Carol: Malvern Girls' College.
 Coleman, Daphne: Hawnes School, Haynes Park, Beds.
 Cozens, Dorothy: Queen's Court School, West Kensington.
 Ellis, Susan: Moreton Hall, Weston Rhyn, Oswestry.
 English, Gillian: Brentwood School, Essex.
 Fox, Roger: Woolpit School, Ewhurst, Surrey.
 Harrison, Christine: Queenswood, Herts.
 Holman, Michael: Warriston School, Moffatt, Dumfriesshire.
 Knee, Judith: Queen Ethelburga's School, Harrogate.
 Lamb, Jennifer: Wentworth School, Bournemouth.
 Lowe, Jean: Paddington and Maida Vale High School.
 Lucas, Margaret: Peripatetic String Teaching, Staffs.
 Martin, Margaret: Croydon and Blackheath High Schools.
 Morrison, Brenda: Gearies School, Ilford.
 Monroe, Clive: South East Essex Technical School, Barking.
 Page, Malcolm: Brentwood School.
 Plevy, Angela: The Grammar School for Girls, Maidstone.
 Potterill, Janet: Ancaster House, Bexhill.
 Putnam, Jill: Lady Margaret School, Parsons Green.
 Price, Janet: Stowmarket Grammar School, Suffolk.
 Roberts, Susan: Brokenhurst Grammar School, Hants.
 Rimmer, Norman: Stationers' Company's School, Hornsey.
 Saunders, Jill: Peripatetic Teaching and Library Work for the Oxford Music Committee.
 Scarfe, Carmen: The Eotham School, Caterham.
 Stenner, Ralph: Evelyns Secondary School, Yiewsley.
 Taylor, Gerald: Eastwood High School, Southend.
 Taylor, Margaret: Putney High School.
 Thornton, Denyse: Swanshurst Grammar School, Birmingham.
 White, Alan: Pixmore Secondary School, Letchworth.

G.R.S.M. CERTIFICATE AWARDS, JULY, 1960

Barlow, Brian
 Boott, Brenda
 Brooker, Carole
 Cleverdon, Faith
 Ellis, Susan
 Holland, Margaret
 Monroe, Clive
 Ng Koh, Chiau
 Ng Kong, Chiau
 Potterill, Janet
 Quashie-Idun, Dinah
 Roulston, Brenda
 Rymer, Margaret
 Scott, Peter
 Sinton, Sally
 Stenner, Ralph
 Thornton, Denyse
 White, Elizabeth

TERM DATES 1960-61

Christmas: September 19 to December 10
 Easter: January 2 to March 25
 Summer: April 24 to July 15

NEW STUDENTS—CHRISTMAS TERM, 1960

- Abbott, Maureen (London)
 Addenbrooke, Margaret (Exmouth)
 Anciano, Marcel (Singapore)
 Anderson, Barbara (Bromley)
 Aspey, Vincent (N.Z.)
 Bailey, Michael (Stockport)
 Baird, John (Glasgow)
 Baker, Julian (Shrewsbury)
 Ball, Elizabeth (Hampton)
 Barley, Carole (Woodford)
 Bates, Elizabeth (Bath)
 Beauregard, Marie (Sutton)
 Beck, James (Dundonald)
 Benefield, Robin (Paignton)
 Beresford, Brian (Alton)
 Blackburn, Marjorie (West Wickham)
 Bridge, Geoffrey (Accrington)
 Brown, Timothy (Wimborne)
 Cable, Margaret (Cambridge)
 Cartwright, Ann (Cambridge)
 Cawood, Harry (Newcastle)
 Chan, Julie (Kuala Lumpur)
 Chan, Yin (Chelmsford)
 Cleary, Nessa (London)
 Colebrooke, Janet (Rusper)
 Collins, Rosemary (Petersfield)
 Copland, Diane (Ilminster)
 Dalby, John (Aberdeen)
 Davies, Martyn (Birmingham)
 Dickenson, Dorothy (Preston)
 Dicham, Geoffrey (Cambridge)
 Donaldson, Sheila (Bishops Stortford)
 Duddridge, Elisabeth (Liverpool)
 Ekwueme, Lazarus (Nigeria)
 Elmitt, Martin (Bushey)
 Evans, Colin (Holyhead)
 Evans, Michael (Bletchley)
 Faris, Lois (Ontario)
 Farrell, Richard (Nottingham)
 Firbank, Elisabeth (Bristol)
 French, Jeremy (London)
 Gibson, Wilfred (Heddon)
 Gelly, Gwyneth (London)
 Goodroe, Nancy (New York)
 Gort, Mary-Marije (Kenya)
 Gray, Rosemary (Bishops Stortford)
 Green, Margaret (Barnsley)
 Green, Philip (Chester)
 Greenwood, Barbara (Accrington)
 Gregory, Peter (Stafford)
 Hall, Michael (Liverpool)
 Harper, Carol (Christchurch)
 Hart, Michael (Shrewsbury)
 Hartogs, Andreas (Zürich)
 Harvey, Paula (Sanderstead)
 Hearson, Carol (Nottingham)
 Henderson, Fiona (Portsmouth)
 Hill, Carolyn (London)
 Hill, Gordon (London)
 Hilton, Terence (Crewe)
 Hoskinson, Malcolm (London)
 Howard, Anne (Worksop)
 Howarth, George (Bognor Regis)
 Howeld, Derek (Hounslow)
 Jenkins, Beryl (Aberdare)
 Jenkins, Elizabeth (Kenya)
 Johnson, Stuart (Derby)
 Jopling, Louise (London)
 Kalenstein, Zipora (Israel)
 Kellett, Colin (Bradford)
 Khouri, Murray (London)
 Kim, Young Kyoung (Korea)
 Kings, Gillian (London)
 Korosec, Marija-Ana (Ljubljana)
 Kynaston, Nicolas (Tiverton)
 Lambert, Mary (Ilford)
 Langton, Gillian (Cheam)
 Le Fevre, Nola (London)
 Lewis, Elizabeth (Cape Town)
 Liu, Chwen Hwei (Hong Kong)
 MacDonald, Peter (London)
 Mactier, Andrew (Liverpool)
 McKenna, Michael (Norwich)
 McRary, William (North Carolina)
 Marcus, Judith (London)
 Mayger, Graham (Bexley)
 Meerapfel, Jane (Chipstead)
 Mickleboro, Stella (Mexborough)
 Milholland, Joanna (London)
 Miller, Susan (Derby)
 Molteno, Gillian (Stockbridge)
 Morgan, Carol (Farnborough)
 Mott-Trille, Maria (Jamaica)
 Munasinghe, Neelakanthi (Colombo)
 Murphy, Anne (Bedlington)
 Murray, Barbara (Mexborough)
 Murrill, Carolyn (London)
 Musgrave, Michael (London)
 Nageon de Lestang, Valerie (East Horsley)
 Nairac, Gabrielle (Sunderland)
 Nathaniel, June (Trinidad)
 Naylor, Josephine (Leicester)
 Nicholl, John (Carlisle)
 O'Mahony, Thomas (Southampton)
 Onley, Elizabeth (Chessington)
 Pargeter, Mary (Strood)
 Parsonage, Judith (Sheffield)
 Pearce, Christine (Totton)
 Pehkonen, Elis J. (Swaffham)
 Pawson, Mary (Gateshead)
 Perrem, Leslie (Oxford)
 Phillips, Rita (Epsom)
 Pickup, Dorothy (Blackpool)
 Piper, Clarissa (Henley-on-Thames)
 Pixton, Joyce (Liverpool)
 Platman, Shirley (Ilford)
 Portlock, Jennifer (Purley)
 Prager, Barbara (U.S.A.)
 Price, Doreen (Port Sunlight)
 Pryne, Caroline (London)
 Pudifoot, Susan (Tavistock)
 Quilter, Thomas (London)
 Ratnagar, Roshan (Bombay)
 Rees, Christopher (Surbiton)
 Retallick, Eileen (London)
 Robertson, Iain (West Hartlepool)
 Robinson, Elizabeth (London)
 Roddy, Hubert (Long Stratton)
 Salt, Jean (Stoke)
 Saunders, Inis (London)
 Savage, Anthony (Birmingham)
 Sawyer, Adrian (Bath)
 Seager, Jean (Norwich)
 Searle, Reginald (Plymouth)
 Shanks, Clare (Glasgow)
 Sharp, Gillian (Malvern)
 Short, Caryl (U.S.A.)
 Simcock, John (Chigwell Row)
 Sivers, Christine (Sevenoaks)
 Spedding, Alan (London)
 Stansfield, Margaret (Oxted)
 Stockdale, Bridget (Clent)
 Stonehill, Janet (Ilford)
 Storrs, Anne (Hazelbury Bryan)
 Talbot, Michael (Welwyn)
 Tan, Eng S. (Malaya)
 Taylor, Barry (Amphill)
 Taylor, Honorah (London)
 Telford, Moses (British Guiana)
 Tetley, Marianne (Nottingham)
 Thompson, Robert (Bradford)
 Thompson, Rosalind (Cottingham)
 Thompson, Wendy (Cape Town)
 Thomson, Jean (London)
 Tillet, Janet (Norwich)
 Townend, Richard (London)
 Trow, Joseph (Dukinfield)
 van Loock, Rita (Reigate)
 Vellacott, Margaret (S. Ockendon)
 Verrall, Margaret (London)
 Walker, John (Hassocks)
 Walker, Sally (Cheltenham)
 Warner, Margaret (London)
 Wells, Robin (Clare)
 Whale, Janet (Woking)
 Wigglesworth, Ann (London)
 Wilkinson, Katharine (Woking)
 Williams, Rodney (Shortlands)
 Wills, Anne (Bristol)
 Wilson, Keith (Pinner)
 Wise, Teresa (Swindon)
 Woodward, Mary (Bath)
 Woodhams, Jeanne (California)

RE-ENTRIES

- Cadogan, Derek (London)
 Dean, Stafford (Ewell)
 Godsell, David (Trowbridge)

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